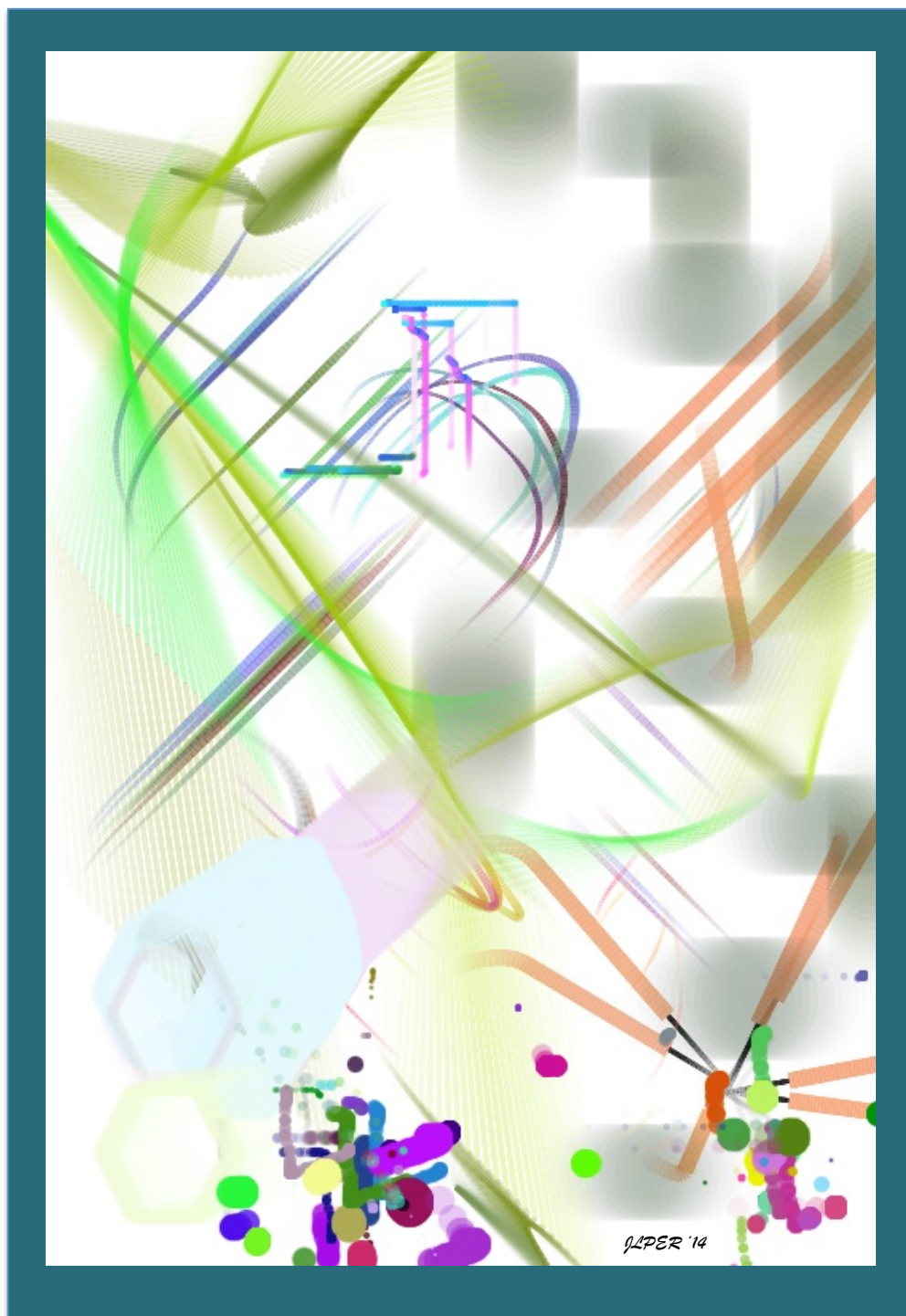


Cuentos numéricos desde la tierra de los silencios
Veinticinco números para Javier Álvarez y su ensamble: 'Sequenza Sur'.

Música:
Juan Luis de Pablo Enríquez Rohen

Poesía:
Eduardo Delmar González



Cuentos numéricos desde la tierra de los silencios

Veinticinco números para Javier Álvarez y su ensamble: 'Sequenza Sur'.

Resignación

¡Números! Signos incoloros
sin vida, sin amor.
¡Páramos desiertos, silenciosos...!
¡Tumbas de la ilusión!
¡Osarios de la luz y la poesía
donde nunca brilla el sol!
¡Suplicios de mi alma, sumergida
en la desolación!
Yo los mire llevarse los ensueños
que mi vida forjó;
y me senté a llorar en el sendero,
y elevé una oración...!
Después... tuve la sensación de un “algo”,
como una luz interior;
y comprendí el lenguaje dulce y raro
con que hablaba aquella voz.
Entonces exclamé: “¡Benditos sean!
Números tristes y fríos,
sin vida, sin color.
¡Amados y benditos sean,
porque ellos son la voluntad de Dios!”

Eduardo Delmar González, 1967.

-Desde la tierra de los silencios, 25 cuentos numéricos.-

Notas de composición:

El estudio y conocimiento de los números ha sido una actividad rigurosa para mí desde hace poco más de catorce años. Durante este tiempo he seguido las ideas numéricas y calendáricas de los pueblos antiguos del centro de la República Mexicana. Así también, desde hace casi dos décadas me he dedicado al estudio de “la música de las esferas” en diferentes autores que van desde Pitágoras y Platón hasta Chizat, Gurdjieff y Ouspensky.

Naturalmente, después de todos estos años en la búsqueda y anotación, me encuentro ante mi propio lenguaje; y esta pieza, “Cuentos numéricos desde la tierra de los silencios” es uno de mis más recientes tratamientos sobre el material principal de mi investigación: una secuencia numérica que se relaciona íntimamente con los elementos celestes.

El teatro siempre ha formado parte de mi experiencia de vida y es por eso que incluyo en esta pieza una parte a interpretar por un actor o actriz que pretende dar una voz silenciosa a partir de la acción y la proyección del texto; todo esto aquí justificado pues, si ya en un momento particular, este ensamble tipo ‘Pierrot’ habría habilitado un ‘canto hablado’ en respuesta a la técnica de la ‘voz cantada’, aquí la voz que se levanta es una ‘voz callada’ pero audible a través del sentido de su propia acción.

Cuentos numéricos desde la tierra de los silencios

Veinticinco números para Javier Álvarez y su ensamble 'Sequenza Sur'

Texto poético de Eduardo Delmar

I - ¡Números!

Juan Luis de Pablo Enríquez Rohen

(2014)

Allegro (M.M. ♩ = c. 152)

Flauta

Oboe

Clarinete en Si \flat

Pianoforte

Actor/Escribano

Violín

Violoncelo

Fl.

Ob.

Si \flat Clar.

Pf.

A/E

Vln.

Vcel.

f

ff L.V.

f

gliss.

frullato

mf

mp

p

arco

gliss.

mp

mf

f

El actor primeramente escribe el poema poco a poco y a cada movimiento dentro de un ordenador cuya pantalla se proyecta en una gran mampara. Cuando el tiempo se lo permita podrá interpretar, cual si fuere el poeta y creador original, el momento inspirado y creativo del poema y su dictado. La línea del actor/Escribano se conserva en esta partitura para que pueda, a cada ensayo, hacer sus anotaciones sobre la creación de su personaje.

II - Signos incoloros

Andante (M.M. ♩ = c. 76)

14

Fl.

Ob.

Sib. Clar.

Pf.

A/E

Vln.

Vcel.

mp

mf

mp

f

mp

pp

mp

3

3

3

III - Sin vida

Moderato (M.M. ♩ = c. 126)

20

Fl.

Ob.

Sib. Clar.

Pf.

A/E

Vln.

Vcel.

mf

mp

f

20

20

20

24

Fl.

Ob.

Sib Clar.

Pf.

A/E

Vln.

Vcel.

28

Fl.

Ob.

Sib Clar.

Pf.

A/E

Vln.

Vcel.

31

IV - Sin amor

L'istesso tempo

31 L'istesso tempo

Fl.

Ob.

Sib Clar.

Pf.

A/E

Vln.

Vcel.

31

32

33

6/4

4/4

f

mf

arco

34

Fl.

fp *mf* *f* *f* *mf*

Ob.

f *mp* *f* *f* *mf*

Sib. Clar.

f *mp* *mf*

Pf.

p *f* *mp*

A/E

34

Vln.

f *ff*

Vcl.

f *mf*

37

Fl. *f* *mp* *f* *ff*

Ob. *f* *mp* *f*

Sib Clar. *f* *f*

Pf. *f* *mp* *f*

A/E

Vln. *f* *f*

Vcel. *f*

40

Fl.

Ob.

Sib Clar.

Pf. *f* *mp*

A/E

Vln.

Vcel.

V - ¡Páramos desiertos, silenciosos...!

L'istesso tempo

55

Fl.

Ob.

Sib Clar.

Pf.

A/E

Vln.

Vcel.

59

Fl.

Ob.

Sib Clar.

Pf.

A/E

Vln.

Vcel.

8va - - - -

p *mp* *mf* *f* *ff* *f* *mp*

pizz. *mf* *pizz.* *mf*

f *mp* *f* *mf* *ff*

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62

Fl. *p* *mf*

Ob. *mf*

Sib Clar.

Pf. *p* *mf*

A/E

Vln.

Vcel. *mf*

VI - ¡Tumbas de la ilusión!

66 *L'istesso tempo*

Fl. *mf*

Ob. *mf*

Sib Clar. *pp*

Pf. *mf* *mp* *mf* *f*

A/E

Vln.

Vcel. *arco*

VII - ¡Osarios de la luz y la poesía
donde nunca brilla el Sol!

75 *Andante* (M.M. ♩ = c. 92) donde nunca brilla el Sol!

Fl.

Ob.

Sib. Clar.

Pf.

A/E

Vln.

Vcel.

81

Fl.

Ob.

Sib Clar.

Pf.

A/E

Vln.

Vcel.

81

85

6/4

86

Fl.

Ob.

Sib Clar.

Pf.

A/E

Vln.

Vcel.

86

90

6/4

92

Fl.

Ob.

Sib Clar.

Pf.

A/E

Vln.

Vcel.

mp

f

pp

pp

p

6/4

6/4

6/4

6/4

6/4

6/4

6/4

97

Fl.

Ob.

Sib Clar.

Pf.

A/E

Vln.

Vcel.

p

p

mp

p

pizz.

arco

pizz.

6/4

6/4

6/4

6/4

6/4

6/4

6/4

103

Fl.

mp

Ob.

p

mf

p

Sib Clar.

Pf.

pp

mp

ppp

p

A/E

Vln.

p

Vcel.

arco

pp

p

pp

VIII - ¡Suplicios de mi alma,

L'istesso tempo

Solo

109

Pf.

f

A/E

109

Fl.

Solo

f

Vln.

Solo

f

112 *Solo*
Sib Clar. *f*

113 *Solo*
Ob. *f*

114 *Solo*
Vcel. *f*

115
Fl. *f*

115
Ob. *f*

115
Sib Clar. *f*

115 *Solo*
Pf. *f*

115
A/E

115
Vln. *f*

115
Vcel. *f*

IX - Sumergida en la desolación!

Largo (M.M. ♩ = c. 58)

116

Fl. *fp* < *f* *p*

Ob. *fp* < *f* *pp*

Sib. Clar. *fp* < *f* *pp* *ppp*

Pf. *mp*

A/E

Vln. *fp* < *f* *pp* *ppp*

Vcel. *fp* < *f* *mf* *pizz.*

122

Fl. *p* *mp*

Ob. *mp* *f*

Sib. Clar.

Pf. *mf* *3* *mf* *mf*

A/E

Vln.

Vcel. *arco* *mf*

mf *mf*

X - Yo los miré llevarse los ensueños que mi vida forjó;

L'istesso tempo

127

Fl. *pp* *mp* *mf*

Ob. *p* *mp* *p*

Sib. Clar. *pp* *p* *p*

Pf. *mf* *8va*

A/E 127 $\frac{5}{4}$

Vln. *pp* *p* *mp*

Vcel. *pp* *p* *mp*

129

Fl. 1. 2. *rit.* *a tempo*

Ob. *p*

Sib. Clar.

Pf. *8va* *

A/E 129 1. 2.

Vln. 1. 2.

Vcel. *p*

XI - Y me senté a llorar en el sendero

133 **Grave** (M.M. ♩ = c. 48)

Fl. *mp*

Ob. *mp* *mf*

Sib. Clar. *p* *mp* *pp*

Pf. *ff*

A/E

Vln. *p*

Vcel. *mp*

XII - Y elevé una oración...!

139 **Largo** (M.M. ♩ = c. 58)

Fl.

Ob.

Sib. Clar.

Pf. *f*

A/E

Vln.

Vcel.

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a tempo

147

Fl. *f* *mp*

Ob. *f* *mp*

Sib. Clar. *f* *mp*

Pf. *ff*

A/E

Vln. *f* *mp*

Vcel. *f* *mp*

148

Fl. *mf* *f*

Ob. *mf* *f*

Sib. Clar. *mf* *f*

Pf. *mp* *mf* *f*

A/E

Vln. *mf* *f*

Vcel. *mf* *f*

XIII - Después... tuve la sensación de un "algo"

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accel.

Moderato (M.M. ♩ = c. 112)

159

Fl. *mf* *mp*

Ob. *mf* *mp*

Sib. Clar. *mf*

Pf. *mf* *f* *mf* *f*

A/E

Vln. *mf*

Vcel. *mf* *f* *mf* *f*

162

accel.

Fl. *f*

Ob. *mf* *f*

Sib. Clar. *mf* *f*

Pf.

A/E

Vln. *mf*

Vcel.

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Largo (M.M. ♩ = c. 58)

171

Fl.

Ob.

Sib Clar.

Pf.

A/E

Vln.

Vcel.

ppp

ff

p

pp

pizz.

XIV - Como una luz interior;

Moderato (♩ = c. 108)

175

Fl.

Ob.

Sib Clar.

Pf.

A/E

Vln.

Vcel.

f

mp

f

arco

p

8va

Moderato (M.M. $\text{♩} = c. 112$)

179

Fl. *mp*

Ob. *mp*

Sib. Clar. *mp*

Pf. *mf* *f* *ff*

A/E

Vln. *p* *mp*

Vcel. *mp*

182

Fl. *mf* *p*

Ob. *mf* *p*

Sib. Clar. *mf* *p*

Pf. *mp* *f* *pp*

A/E

Vln. *mf* *p*

Vcel. *mf* *p*

Moderato (M.M. ♩ = c. 112)

XVI - Con que hablaba aquella voz.

L'istesso tempo

189

Fl.

Ob.

Sib. Clar.

Pf.

A/E

Vln.

Vcel.

ppp pp

p mp p

pp

XVII - Entonces exclamé:

Andante (M.M. ♩ = c. 92)

193

Fl.

Ob.

Sib. Clar.

Pf.

A/E

Vln.

Vcel.

195

Fl.

Ob.

Sib. Clar.

Pf.

A/E

Vln.

Vcel.

mp

The musical score is for a piece titled 'XVII - Entonces exclamé:'. It is in 7/4 time and marked 'Andante' with a tempo of approximately 92 beats per minute. The score is divided into two systems. The first system (measures 193-194) features a flute (Fl.) with a forte (f) dynamic, playing a melodic line with a slur. The piano (Pf.) also has a forte (f) dynamic and plays a supporting line. The other instruments (oboe, clarinet, strings) are silent. The second system (measures 195-197) shows the flute (Fl.) with dynamics of forte (f), mezzo-forte (mf), and piano (p). The piano (Pf.) continues with a melodic line, and the strings (Vln., Vcel.) enter in measure 195 with a mezzo-piano (mp) dynamic. The score ends with a double bar line in measure 197.

XVIII - "¡Benditos sean!

198 Andante (M.M. ♩ = c. 96)

Fl.

Ob.

Sib Clar.

Pf.

A/E

Vln.

Vcel.

mf

f

mp

mf

f

f

mp

f

p

201

Fl.

Ob.

Sopr. Clar.

Pf.

mp

p

201

A/E

201

Vln.

mf

pizz.

Vcel.

201

XIX - Números tristes y fríos,

Moderato (♩ = c. 108)

204

Fl.

Ob.

Sib. Clar.

p

Pf.

f

Rea

** Rea*

** Rea*

8va - - - -

A/E

Vln.

Vcel.

arco

p

206

Fl.

Ob.

Sib. Clar.

p

Pf.

mf

mp

p

Rea

8va - - - -

** Rea*

A/E

Vln.

Vcel.

p

XX - Sin vida, sin color.

208 L'istesso tempo

Fl.

Ob.

Sib. Clar.

Pf.

Vln.

Vcel.

mf

f

mf

mf

8va

XXI - Amados y benditos sean,

Moderato (M.M. ♩ = c. 112)

214

Fl.

Ob.

Sib. Clar.

Pf.

A/E

Vln.

Vcel.

217

Fl.

Ob.

Sib. Clar.

Pf.

A/E

Vln.

Vcel.

220

Fl.

Ob.

Sib. Clar.

Pf.

Vln.

Vcel.

224

Fl.

Ob.

Sib. Clar.

Pf.

Vln.

Vcel.

XXII - Porque ellos son la voluntad de Dios!"

L'istesso tempo

228

Fl.

Ob.

Sib. Clar.

Pf.

A/E

Vln.

Vcel.

mf \rightarrow f

mf \rightarrow f

mf \rightarrow f

8va

6

6

8va

230

Fl.

Ob.

Sib. Clar.

Pf.

A/E

Vln.

Vcel.

p

p

8va

mf \rightarrow f

The image shows a page from a musical score, specifically measures 228 to 230. The score is for a symphonic band or orchestra, featuring woodwinds (Flute, Oboe, Soprano Bb Clarinet), piano, strings (Violin, Viola, Cello), and a percussion section (A/E). The tempo is marked 'L'istesso tempo'. The key signature has one sharp (F#) and the time signature is 3/4. In measure 228, the woodwinds and strings have a crescendo from mezzo-forte (mf) to forte (f). The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes, marked with a '6' and an '8va' (octave) indication. In measure 230, the woodwinds and strings play a soft (piano, p) melody, while the piano part continues with its rhythmic pattern. The score is written for a full ensemble, with each instrument part clearly delineated.

234

Fl.

Ob.

mp

Sib Clar.

mp

Pf.

234

A/E

Vln.

Vcel.

238

Fl.

Ob.

mp

Sib Clar.

Pf.

238

A/E

Vln.

mp

Vcel.

XXIII - Desde la tierra de los silencios,

L'istesso tempo

243

Fl.

mp \leq *mf*

Ob.

Sib. Clar.

Pf.

mp

A/E

Vln.

mp \leq *mf*

Vcel.

251

Fl.

mf

Ob.

mf

Sib. Clar.

mp

Pf.

p

f

A/E

Vln.

mf $>$ *mp*

Vcel.

XXIV - 25 cuentos numéricos.

Moderato (M.M. $\text{♩} = \text{c. } 116$)

258

Fl.

Ob. *mp*

Sib. Clar. *mp*

Pf.

A/E

Vln. *mp*

Vcel. *mp*

263 *molto rallentando*

Fl. *p*

Ob. *p*

Sib. Clar. *p*

Pf. *p*

A/E

Vln. *pp*

Vcel. *p*

Cuentos numéricos
XXV - Resignación.

35

Moderato (M.M. $\text{♩} = c. 138$)

268

Fl.

Ob.

Sib. Clar.

Pf.

A/E

Vln.

Vcel.

Aquí el actor escribe, en la parte superior de su página, el título del poema y termina, en breve, el movimiento de su acción.

272

Fl.

Ob.

Sib. Clar.

Pf.

A/E

Vln.

Vcel.

(x3)

276

Fl. *p* *mf*

Ob. *p* *mf*

Sib. Clar. *p* *mf*

Pf. *ff* *f* *ff*

A/E

Vln. *p* *mf*

Vcel. *p* *mf*

279

Fl. *f*

Ob. *f*

Sib. Clar. *f*

Pf. *fff*

A/E

Vln. *f*

Vcel. *f* Sul D

Cuentos numéricos desde la tierra de los silencios

Veinticinco números para Javier Álvarez y su ensamble 'Sequenza Sur'

Texto poético de Eduardo Delmar

Juan Luis de Pablo Enríquez Rohen
(2014)**Allegro** (M.M. ♩ = c. 152)

I - ¡Números!

frullato

Musical score for Flute, Movement I: ¡Números!. The score is in 3/8 time. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a whole note chord of F# and C, marked with a forte (f) dynamic. The second measure contains a whole note chord of F# and C, marked with a forte (f) dynamic. The third measure contains a whole note chord of F# and C, marked with a forte (f) dynamic. The fourth measure contains a whole note chord of F# and C, marked with a forte (f) dynamic. The fifth measure contains a whole note chord of F# and C, marked with a forte (f) dynamic. The sixth measure contains a whole note chord of F# and C, marked with a forte (f) dynamic. The seventh measure contains a whole note chord of F# and C, marked with a forte (f) dynamic. The eighth measure contains a whole note chord of F# and C, marked with a forte (f) dynamic. The ninth measure contains a whole note chord of F# and C, marked with a forte (f) dynamic. The tenth measure contains a whole note chord of F# and C, marked with a forte (f) dynamic. The eleventh measure contains a whole note chord of F# and C, marked with a forte (f) dynamic. The twelfth measure contains a whole note chord of F# and C, marked with a forte (f) dynamic. The thirteenth measure contains a whole note chord of F# and C, marked with a forte (f) dynamic. The fourteenth measure contains a whole note chord of F# and C, marked with a forte (f) dynamic. The fifteenth measure contains a whole note chord of F# and C, marked with a forte (f) dynamic. The sixteenth measure contains a whole note chord of F# and C, marked with a forte (f) dynamic. The seventeenth measure contains a whole note chord of F# and C, marked with a forte (f) dynamic. The eighteenth measure contains a whole note chord of F# and C, marked with a forte (f) dynamic. The nineteenth measure contains a whole note chord of F# and C, marked with a forte (f) dynamic. The twentieth measure contains a whole note chord of F# and C, marked with a forte (f) dynamic. The twenty-first measure contains a whole note chord of F# and C, marked with a forte (f) dynamic. The twenty-second measure contains a whole note chord of F# and C, marked with a forte (f) dynamic. The twenty-third measure contains a whole note chord of F# and C, marked with a forte (f) dynamic. The twenty-fourth measure contains a whole note chord of F# and C, marked with a forte (f) dynamic. The twenty-fifth measure contains a whole note chord of F# and C, marked with a forte (f) dynamic. The score ends with a double bar line.

2

6

5

mp *mf*

II - Signos incoloros

Andante (M.M. ♩ = c. 76)

Musical score for Flute, Movement II: Signos incoloros. The score is in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a whole note chord of F# and C, marked with a mezzo-piano (mp) dynamic. The second measure contains a whole note chord of F# and C, marked with a mezzo-piano (mp) dynamic. The third measure contains a whole note chord of F# and C, marked with a mezzo-piano (mp) dynamic. The fourth measure contains a whole note chord of F# and C, marked with a mezzo-piano (mp) dynamic. The fifth measure contains a whole note chord of F# and C, marked with a mezzo-piano (mp) dynamic. The sixth measure contains a whole note chord of F# and C, marked with a mezzo-piano (mp) dynamic. The seventh measure contains a whole note chord of F# and C, marked with a mezzo-piano (mp) dynamic. The eighth measure contains a whole note chord of F# and C, marked with a mezzo-piano (mp) dynamic. The ninth measure contains a whole note chord of F# and C, marked with a mezzo-piano (mp) dynamic. The tenth measure contains a whole note chord of F# and C, marked with a mezzo-piano (mp) dynamic. The eleventh measure contains a whole note chord of F# and C, marked with a mezzo-piano (mp) dynamic. The twelfth measure contains a whole note chord of F# and C, marked with a mezzo-piano (mp) dynamic. The thirteenth measure contains a whole note chord of F# and C, marked with a mezzo-piano (mp) dynamic. The fourteenth measure contains a whole note chord of F# and C, marked with a mezzo-piano (mp) dynamic. The fifteenth measure contains a whole note chord of F# and C, marked with a mezzo-piano (mp) dynamic. The sixteenth measure contains a whole note chord of F# and C, marked with a mezzo-piano (mp) dynamic. The seventeenth measure contains a whole note chord of F# and C, marked with a mezzo-piano (mp) dynamic. The eighteenth measure contains a whole note chord of F# and C, marked with a mezzo-piano (mp) dynamic. The nineteenth measure contains a whole note chord of F# and C, marked with a mezzo-piano (mp) dynamic. The twentieth measure contains a whole note chord of F# and C, marked with a mezzo-piano (mp) dynamic. The twenty-first measure contains a whole note chord of F# and C, marked with a mezzo-piano (mp) dynamic. The twenty-second measure contains a whole note chord of F# and C, marked with a mezzo-piano (mp) dynamic. The twenty-third measure contains a whole note chord of F# and C, marked with a mezzo-piano (mp) dynamic. The twenty-fourth measure contains a whole note chord of F# and C, marked with a mezzo-piano (mp) dynamic. The twenty-fifth measure contains a whole note chord of F# and C, marked with a mezzo-piano (mp) dynamic. The score ends with a double bar line.

14

4

mp

III - Sin vida

Moderato (M.M. ♩ = c. 126)

Musical score for Flute, Movement III: Sin vida. The score is in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a whole note chord of F# and C, marked with a mezzo-forte (mf) dynamic. The second measure contains a whole note chord of F# and C, marked with a mezzo-forte (mf) dynamic. The third measure contains a whole note chord of F# and C, marked with a mezzo-forte (mf) dynamic. The fourth measure contains a whole note chord of F# and C, marked with a mezzo-forte (mf) dynamic. The fifth measure contains a whole note chord of F# and C, marked with a mezzo-forte (mf) dynamic. The sixth measure contains a whole note chord of F# and C, marked with a mezzo-forte (mf) dynamic. The seventh measure contains a whole note chord of F# and C, marked with a mezzo-forte (mf) dynamic. The eighth measure contains a whole note chord of F# and C, marked with a mezzo-forte (mf) dynamic. The ninth measure contains a whole note chord of F# and C, marked with a mezzo-forte (mf) dynamic. The tenth measure contains a whole note chord of F# and C, marked with a mezzo-forte (mf) dynamic. The eleventh measure contains a whole note chord of F# and C, marked with a mezzo-forte (mf) dynamic. The twelfth measure contains a whole note chord of F# and C, marked with a mezzo-forte (mf) dynamic. The thirteenth measure contains a whole note chord of F# and C, marked with a mezzo-forte (mf) dynamic. The fourteenth measure contains a whole note chord of F# and C, marked with a mezzo-forte (mf) dynamic. The fifteenth measure contains a whole note chord of F# and C, marked with a mezzo-forte (mf) dynamic. The sixteenth measure contains a whole note chord of F# and C, marked with a mezzo-forte (mf) dynamic. The seventeenth measure contains a whole note chord of F# and C, marked with a mezzo-forte (mf) dynamic. The eighteenth measure contains a whole note chord of F# and C, marked with a mezzo-forte (mf) dynamic. The nineteenth measure contains a whole note chord of F# and C, marked with a mezzo-forte (mf) dynamic. The twentieth measure contains a whole note chord of F# and C, marked with a mezzo-forte (mf) dynamic. The twenty-first measure contains a whole note chord of F# and C, marked with a mezzo-forte (mf) dynamic. The twenty-second measure contains a whole note chord of F# and C, marked with a mezzo-forte (mf) dynamic. The twenty-third measure contains a whole note chord of F# and C, marked with a mezzo-forte (mf) dynamic. The twenty-fourth measure contains a whole note chord of F# and C, marked with a mezzo-forte (mf) dynamic. The twenty-fifth measure contains a whole note chord of F# and C, marked with a mezzo-forte (mf) dynamic. The score ends with a double bar line.

20

2

24

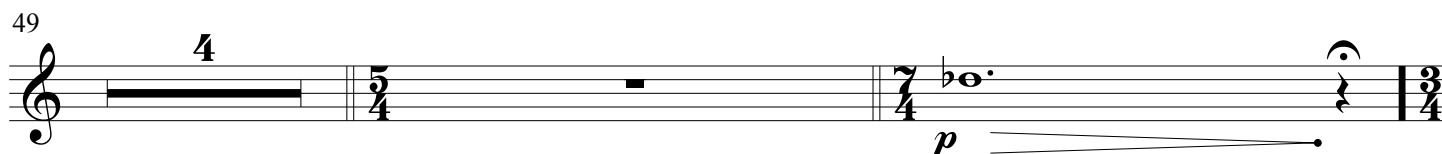
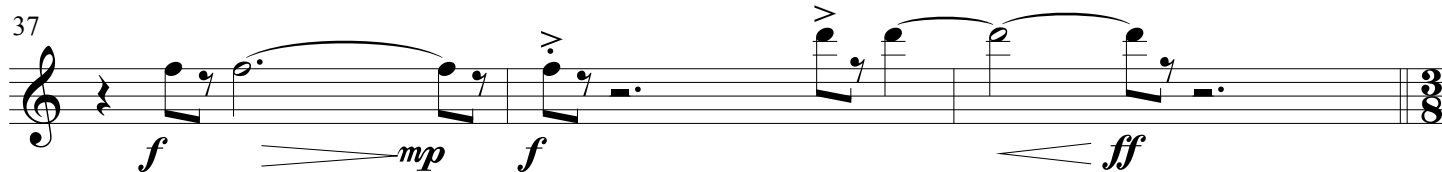
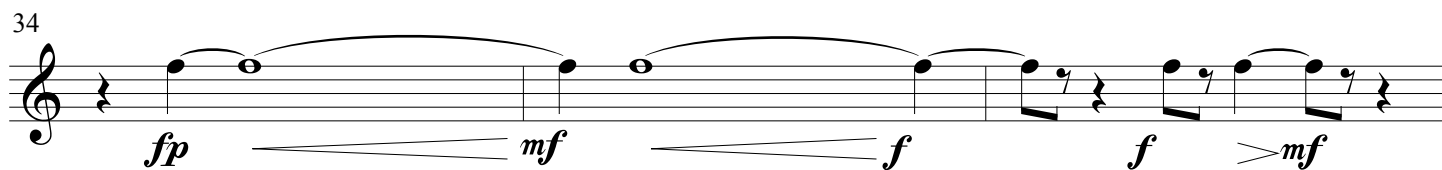
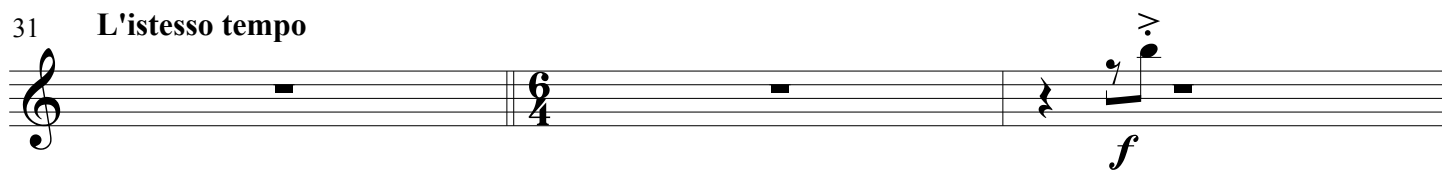
mf

mp

28

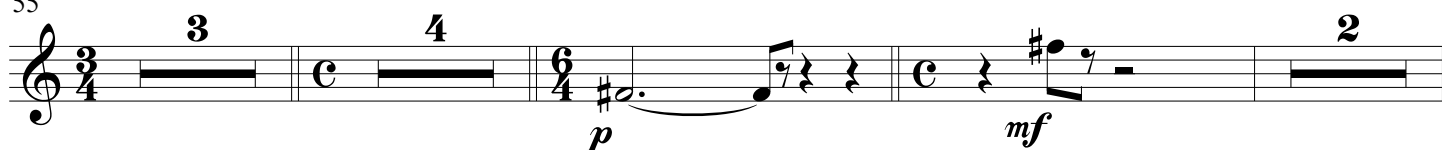
IV - Sin amor

31 L'istesso tempo



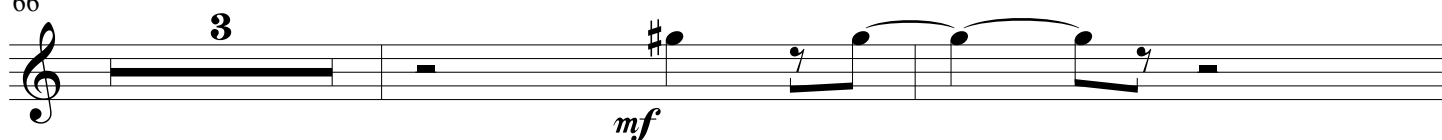
V - ¡Páramos desiertos, silenciosos...!

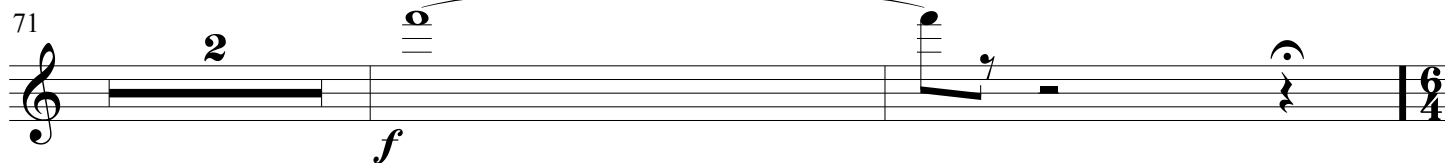
55 L'istesso tempo



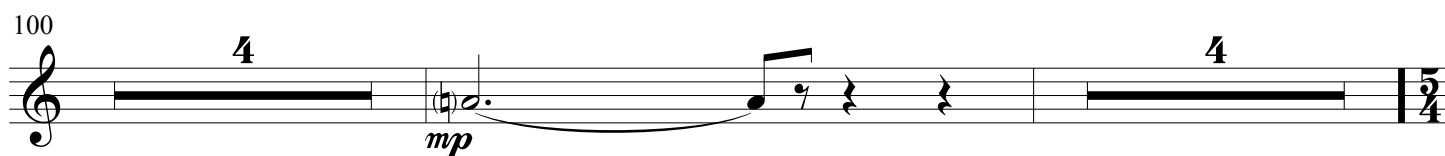
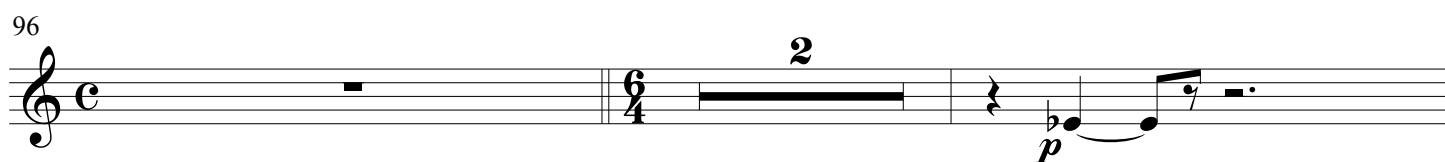
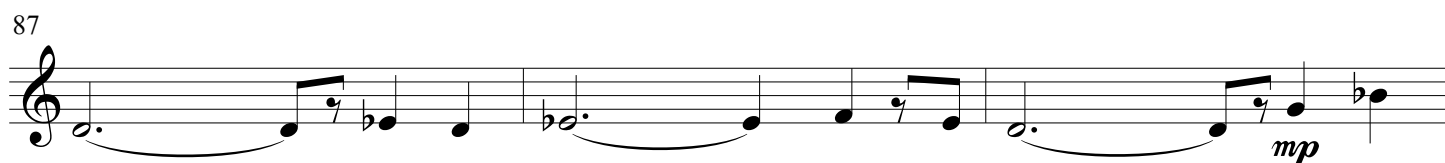
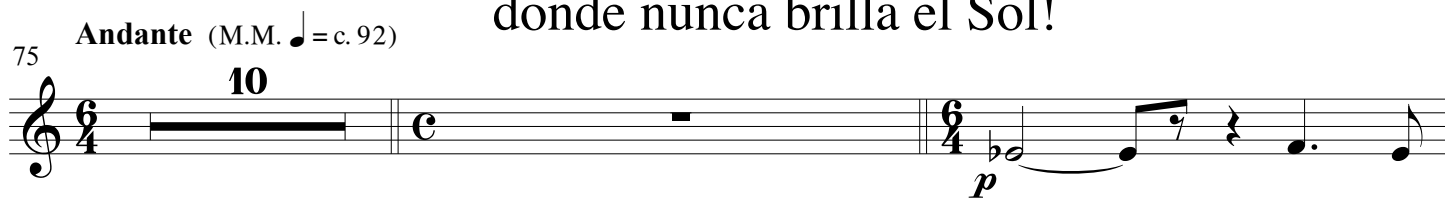
VI - ¡Tumbas de la ilusión!

66 L'istesso tempo

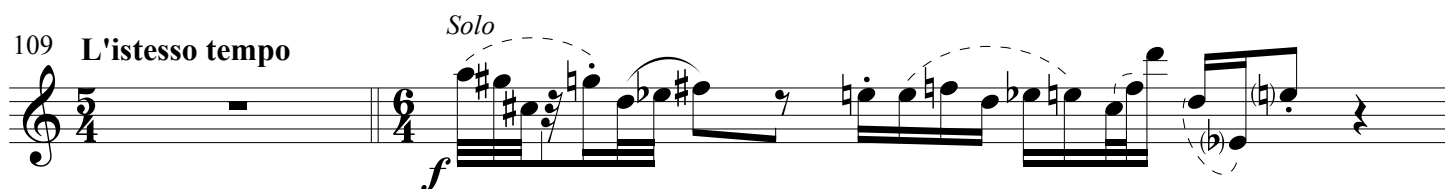




VII - ¡Osarios de la luz y la poesía donde nunca brilla el Sol!

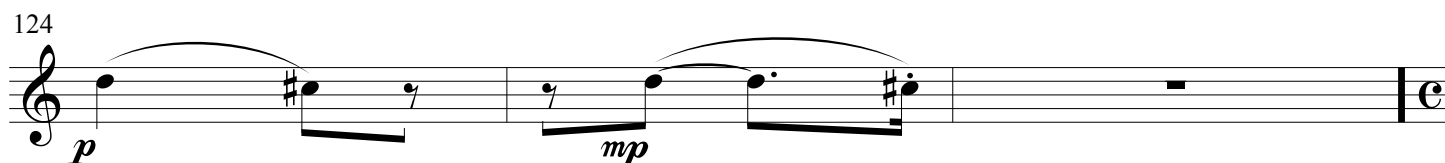
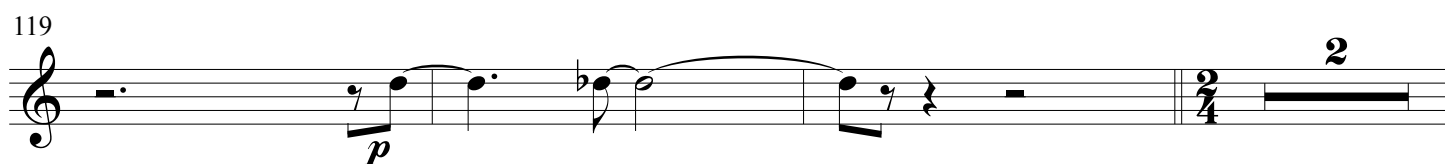
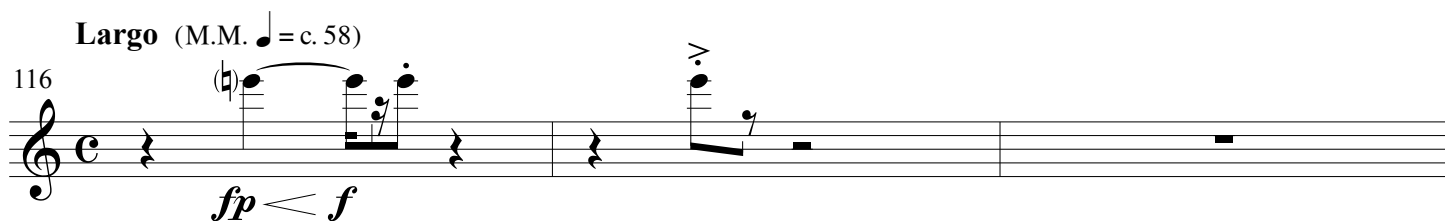


VIII - ¡Suplicios de mi alma,





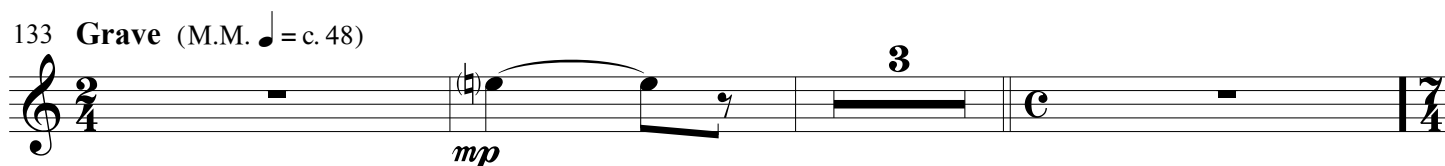
IX - Sumergida en la desolación!



X - Yo los miré llevarse los ensueños que mi vida forjó;



XI - Y me senté a llorar en el sendero



XII - Y elevé una oración...!

139 **Largo** (M.M. ♩ = c. 58)

146

148

mf *f* *accel.* *a tempo* *mp*

XIII - Después... tuve la sensación de un "algo"

155 **Moderato** (♩ = c. 108)

159 *accel.* *tr* *mf* *mp* **Moderato** (M.M. ♩ = c. 112)

164

167 **Presto** (M.M. ♩ = c. 208) *Molto rit.* **Largo** (M.M. ♩ = c. 58)

XIV - Como una luz interior;

175 **Moderato** (♩ = c. 108) **Moderato** (M.M. ♩ = c. 112)

182

mp *mf* *p*

4 6 2 7

Detailed description: This musical score for XIV - Como una luz interior; consists of two staves. The first staff starts at measure 175 in common time (C) with a 4-measure rest, followed by a 6-measure rest, then a half note G4 with a slur over it, and a quarter note F#4. The second staff starts at measure 182 in common time (C) with a half note G#4, followed by a quarter note F#4, then a 6-measure rest, and finally a 7-measure rest. Dynamics include *mp*, *mf*, and *p*.

XV - Y comprendí el lenguaje dulce y raro

186 **Moderato** (M.M. ♩ = c. 112)

f *frullato* 1. 2.

Detailed description: This musical score for XV - Y comprendí el lenguaje dulce y raro; consists of one staff starting at measure 186 in 7/4 time. It begins with a 7-measure rest, followed by a half note G#4 with a slur and a wavy line above it labeled 'frullato'. This is followed by a first ending (1.) of a quarter note F#4, and a second ending (2.) of a quarter note G#4. The piece ends with a 4-measure rest. The dynamic is *f*.

XVI - Con que hablaba aquella voz.

189 **L'istesso tempo**

7 6 7

Detailed description: This musical score for XVI - Con que hablaba aquella voz. consists of one staff starting at measure 189. It begins with a 7-measure rest, followed by a 6-measure rest, and ends with a 7-measure rest. The time signature changes from 7/4 to 6/4 and back to 7/4.

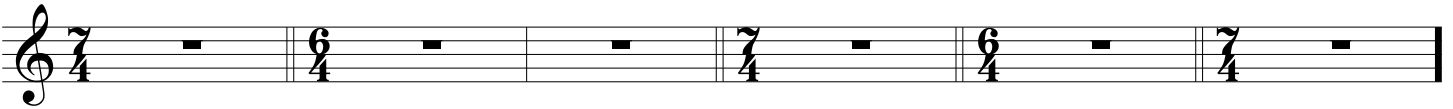
XVII - Entonces exclamé:

193 **Andante** (M.M. ♩ = c. 92)

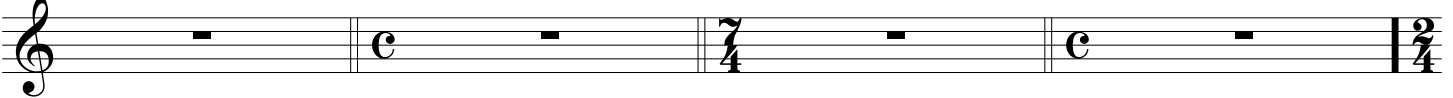
f *mf* *p*

Detailed description: This musical score for XVII - Entonces exclamé: consists of two staves. The first staff starts at measure 193 in 7/4 time with a half note G#4, followed by a quarter note F#4, then a half note G#4, and a quarter note F#4. The second staff starts at measure 195 in common time (C) with a half note G#4, followed by a quarter note F#4, then a half note G#4, and a quarter note F#4. The piece ends with a 7-measure rest. Dynamics include *f*, *mf*, and *p*.

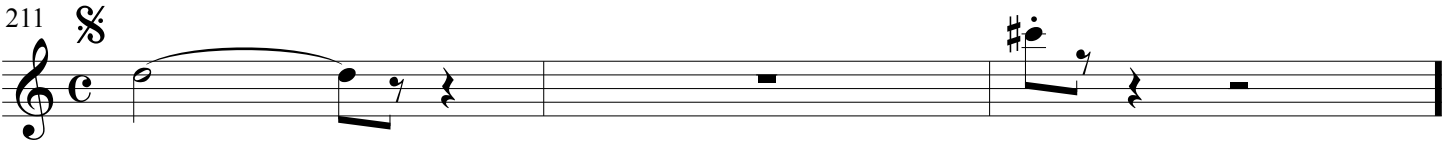
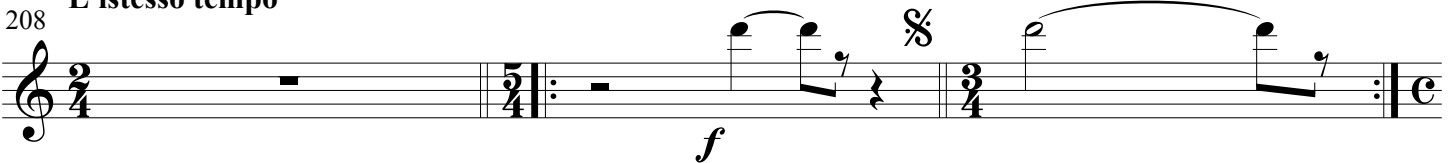
XVIII - "¡Benditos sean!

198 **Andante** (M.M. ♩ = c. 96)

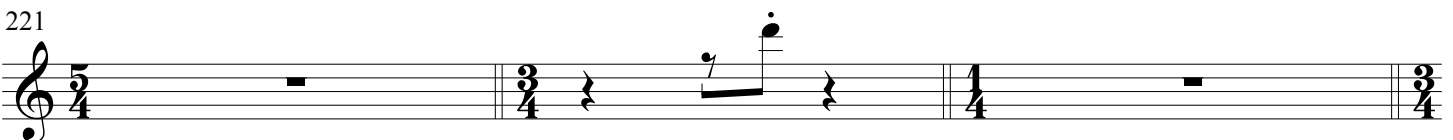
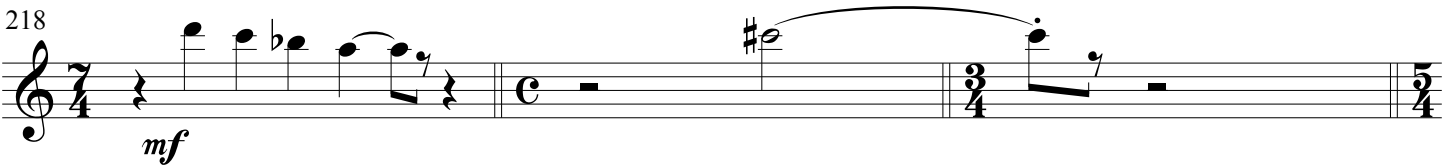
XIX - Números tristes y fríos,

204 **Moderato** (♩ = c. 108)

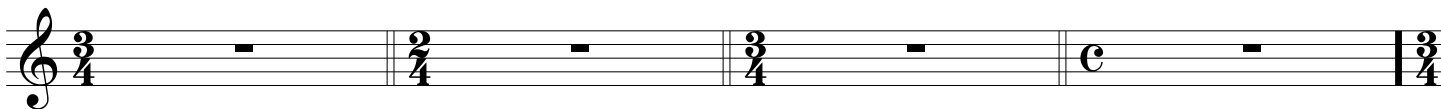
XX - Sin vida, sin color.

208 **L'istesso tempo**

XXI - Amados y benditos sean,

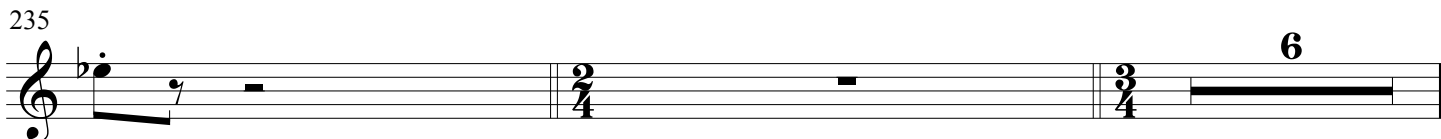
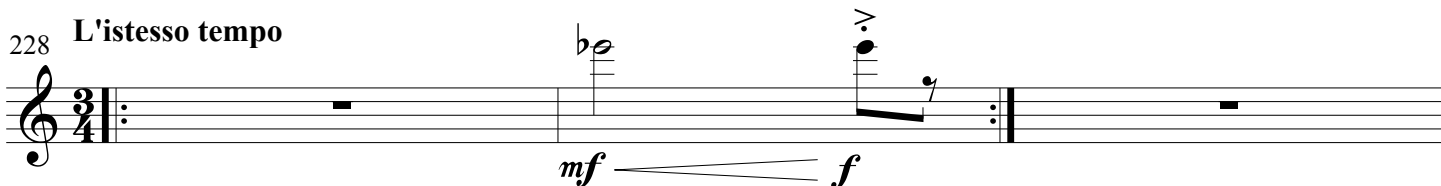
214 **Moderato** (M.M. ♩ = c. 112)

224



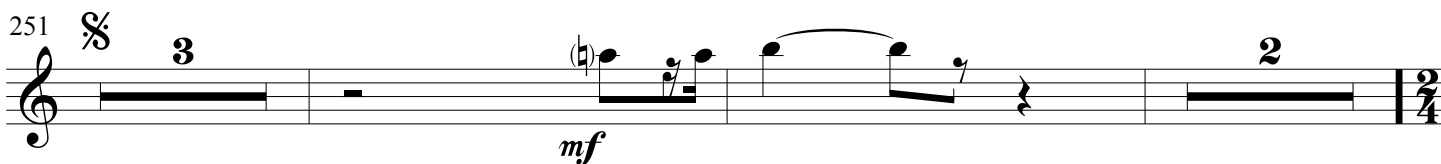
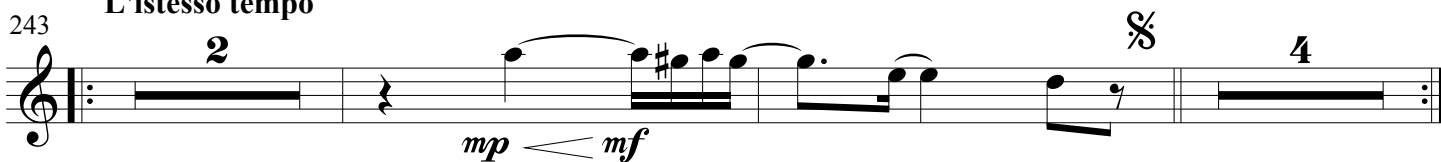
XXII - Porque ellos son la voluntad de Dios!"

228 L'istesso tempo



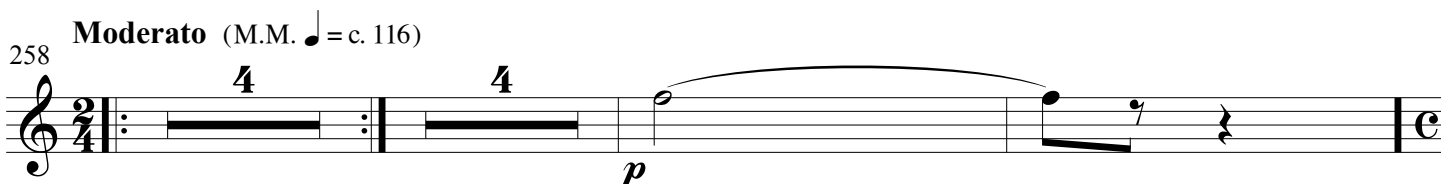
XXIII - Desde la tierra de los silencios,

243 L'istesso tempo



XXIV - Veinticinco cuentos numéricos.

258 Moderato (M.M. ♩ = c. 116)



XXV - Resignación.

268 **Moderato** (M.M. ♩ = c. 138)

The musical score for XXV - Resignación consists of four staves of music. The first staff (measures 268-273) is in common time (C) and features a series of eighth notes with accents, starting with a forte (f) dynamic. The second staff (measures 274-276) is in common time and features a series of eighth notes with accents, starting with a mezzo-forte (mf) dynamic and ending with a piano (p) dynamic. The third staff (measures 277-279) is in 7/8 time and features a series of eighth notes with accents, starting with a mezzo-forte (mf) dynamic and ending with a forte (f) dynamic. The fourth staff (measures 280-281) is in 14/8 time and features a series of eighth notes with accents, starting with a mezzo-forte (mf) dynamic and ending with a forte (f) dynamic.

274

277

280

Oboe

Cuentos numéricos desde la tierra de los silencios

Veinticinco números para Javier Álvarez y su ensamble 'Sequenza Sur'

Texto poético de Eduardo Delmar

Juan Luis de Pablo Enríquez Rohen

(2014)

I - ¡Números!

Allegro (M.M. ♩ = c. 152)

5

mf

7

II - Signos incoloros

14 **Andante** (M.M. ♩ = c. 76)

mp

mf

mp

3

III - Sin vida

20 **Moderato** (M.M. ♩ = c. 126)

2

5

2

p

6

IV - Sin amor

31 **L'istesso tempo**

6

f

34

f

mp

f

f

>mf

37

40

49

V - ¡Páramos desiertos, silenciosos...!

55 **L'istesso tempo**

65

VI - ¡Tumbas de la ilusión!

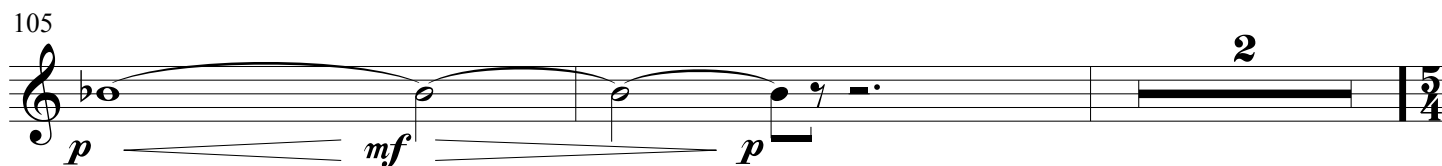
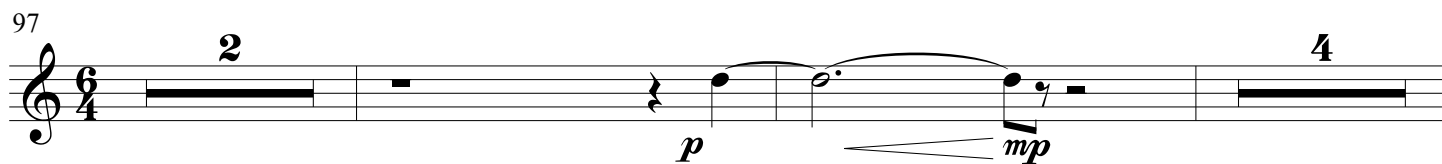
66 **L'istesso tempo**

74

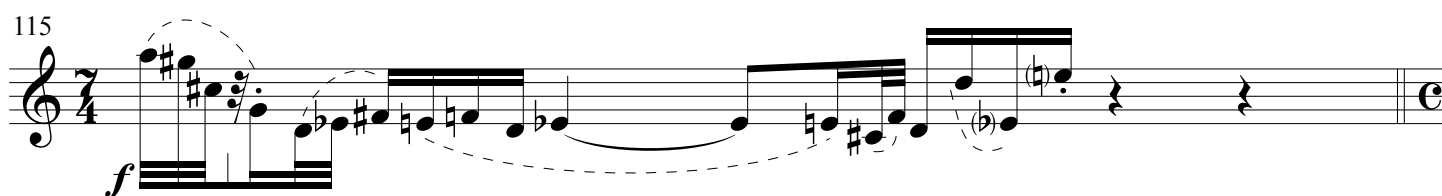
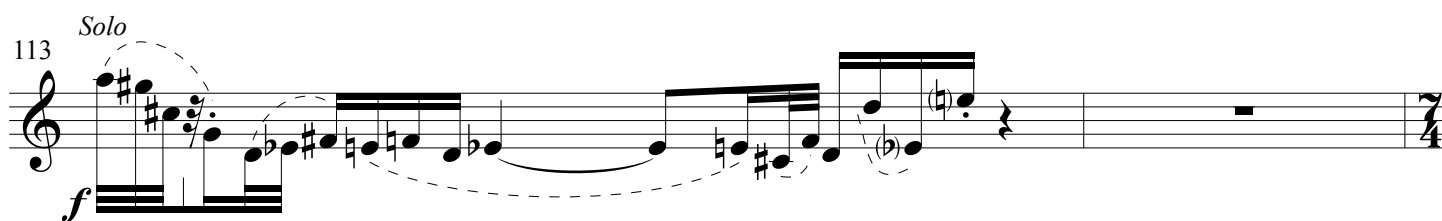
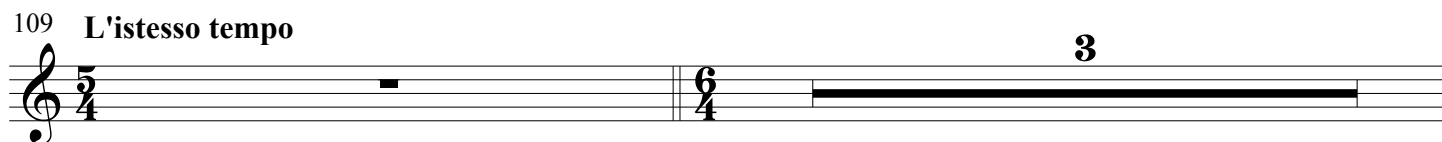
VII - ¡Osarios de la luz y la poesía donde nunca brilla el Sol!

75 **Andante** (M.M. ♩ = c. 92)

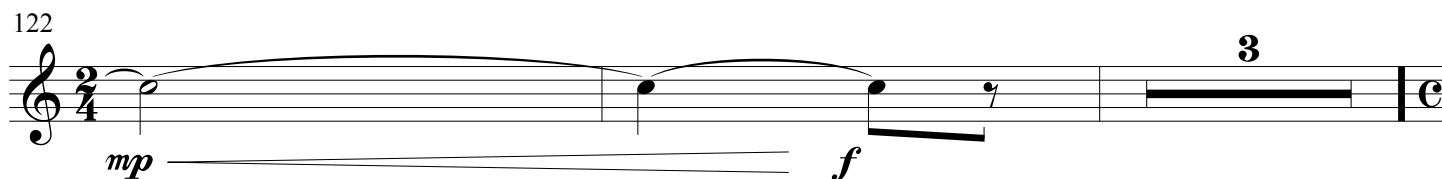
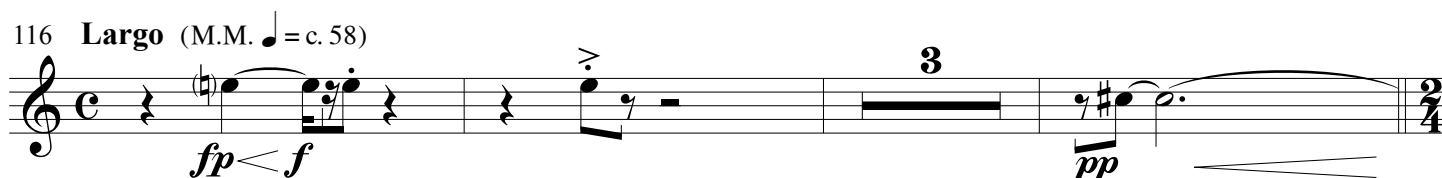
84



VIII - ¡Suplicios de mi alma,



IX - Sumergida en la desolación!



X - Yo los miré llevarse los ensueños que mi vida forjó;

127 **L'istesso tempo**

XI - Y me senté a llorar en el sendero

133 **Grave** (M.M. ♩ = c. 48)

XII - Y elevé una oración...!

139 **Largo** (M.M. ♩ = c. 58)

146 **a tempo**

148 **accel.**

XIII - Después... tuve la sensación de un "algo"

155 **Moderato** (♩ = c. 108)

159 *accel.* **Moderato** (M.M. ♩ = c. 112) *accel.*

164

167 **Presto** (M.M. ♩ = c. 208) *Molto rit.* **Largo** (M.M. ♩ = c. 58)

XIV - Como una luz interior;

175 **Moderato** (♩ = c. 108) **Moderato** (M.M. ♩ = c. 112)

183

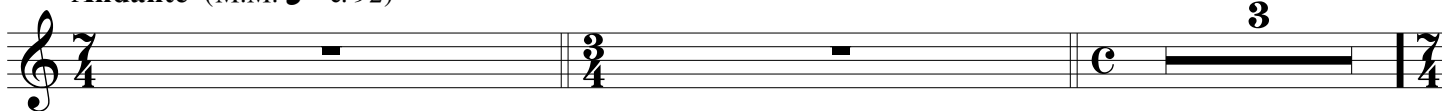
XV - Y comprendí el lenguaje dulce y raro

186 **Moderato** (M.M. ♩ = c. 112)

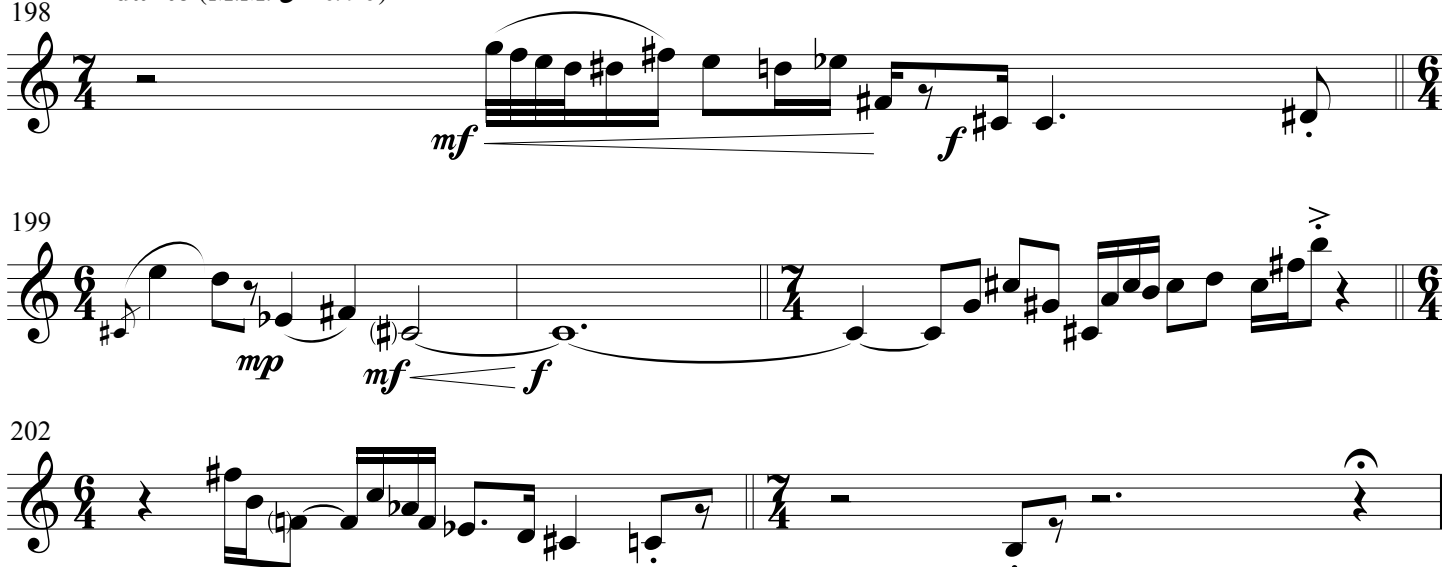
XVI - Con que hablaba aquella voz.

189 **L'istesso tempo**

XVII - Entonces exclamé:

193 **Andante** (M.M. ♩ = c. 92)

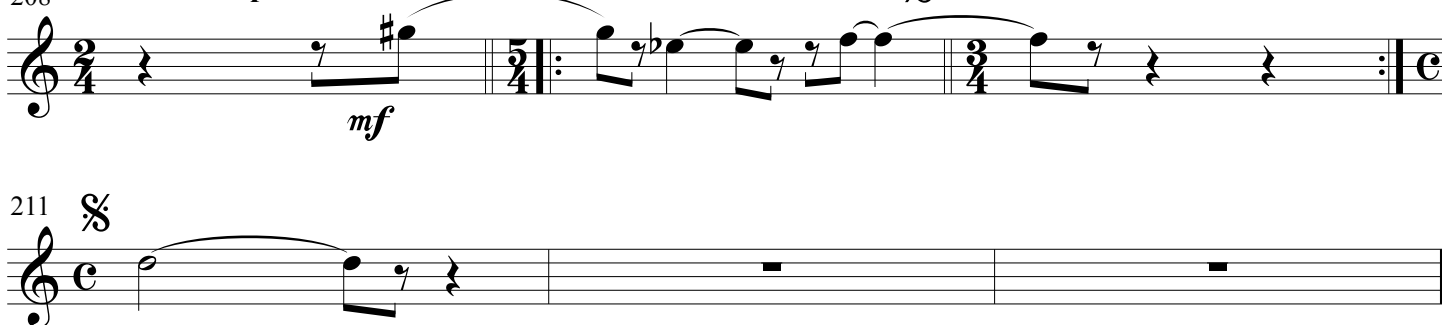
XVIII - "¡Benditos sean!

198 **Andante** (M.M. ♩ = c. 96)

XIX - Números tristes y fríos,

204 **Moderato** (♩ = c. 108)

XX - Sin vida, sin color.

208 **L'istesso tempo**

XXIII - Desde la tierra de los silencios,

243 **L'istesso tempo**

3 **4** **4** *mf*

XXIV - Veinticinco cuentos numéricos.

258 **Moderato** (M.M. ♩ = c. 116)

mp

263 *molto rallentando*

p

XXV - Resignación.

268 **Moderato** (M.M. ♩ = c. 138)

2 *f* *f*

273

mp *f* *p* *mf*

277

f

280

f

Cuentos numéricos desde la tierra de los silencios

Veinticinco números para Javier Álvarez y su ensamble 'Sequenza Sur'

Texto poético de Eduardo Delmar

Juan Luis de Pablo Enríquez Rohen

(2014)

I - ¡Números!

Allegro (M.M. ♩ = c. 152)

gliss.

f

4

9

2/4

II - Signos incoloros

Andante (M.M. ♩ = c. 76)

14

5

III - Sin vida

Moderato (M.M. ♩ = c. 126)

20

mp

5

2/4

23

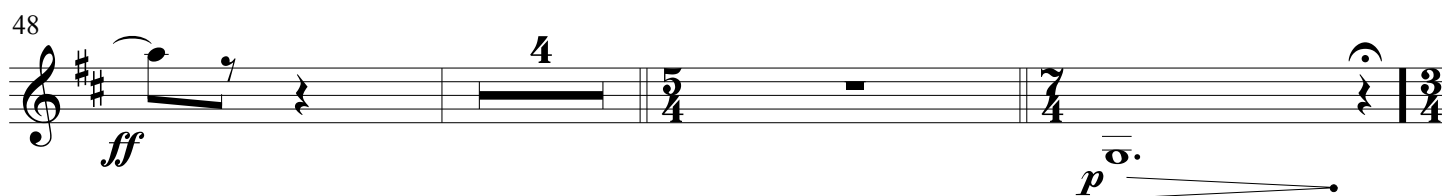
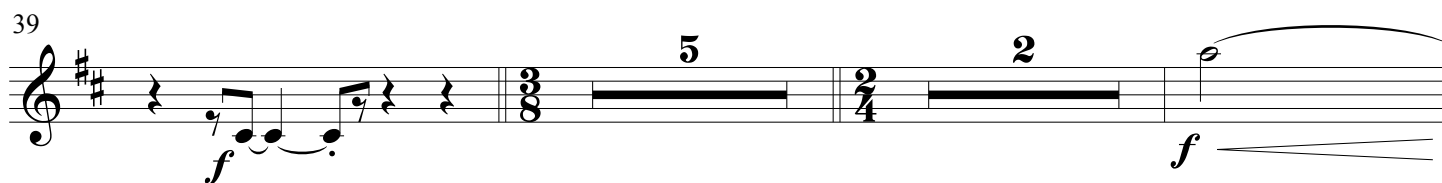
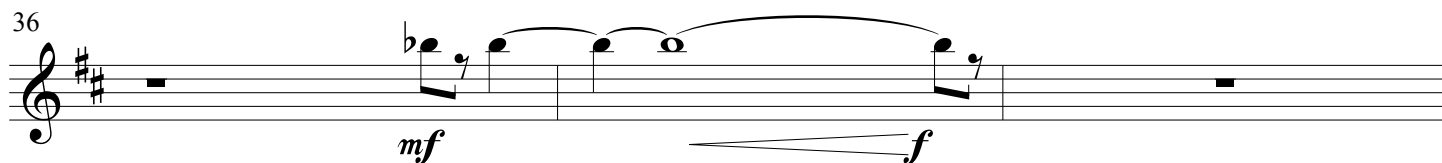
27

5

2/4

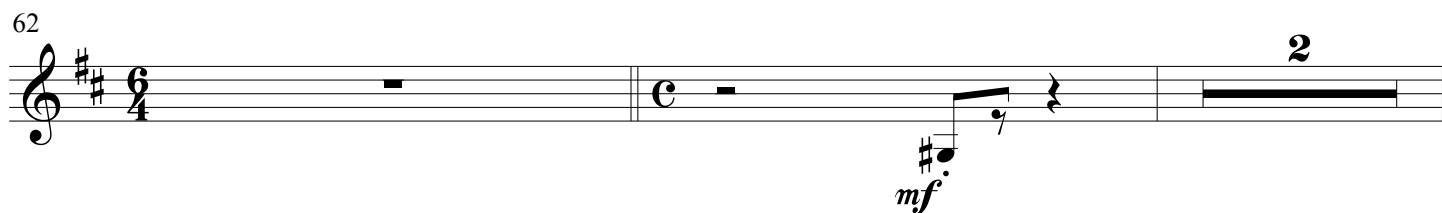
IV - Sin amor

31 L'istesso tempo



V - ¡Páramos desiertos, silenciosos...!

55 L'istesso tempo



VI - ¡Tumbas de la ilusión!

66 L'istesso tempo



69

p

72

mp *f* *p*

VII - ¡Osarios de la luz y la poesía donde nunca brilla el Sol!

75 **Andante** (M.M. ♩ = c. 92)

10

8

8

94

pp *p*

97

7

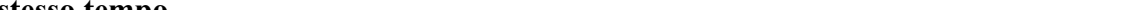
5

4

5

VIII - ¡Suplicios de mi alma,

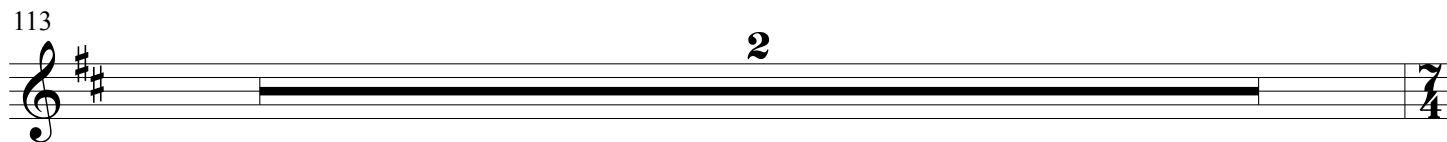
109 **L'istesso tempo**



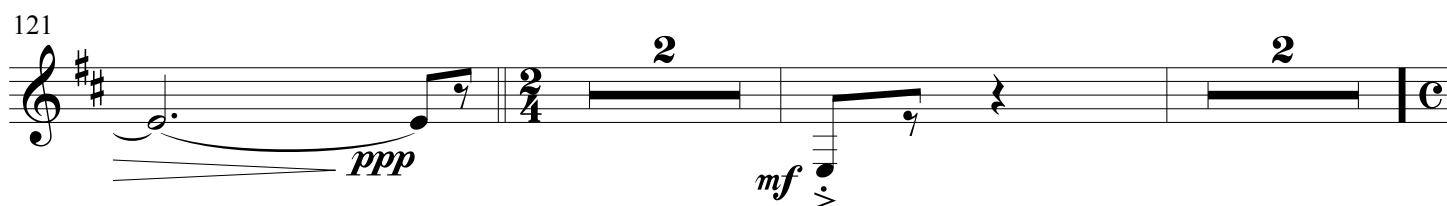
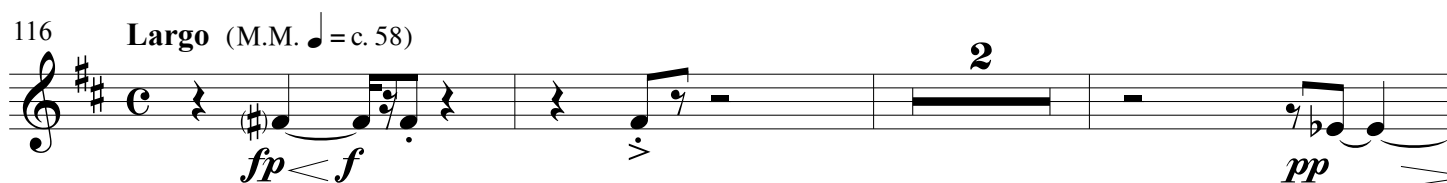
5/4 6/4 2

112 *Solo*

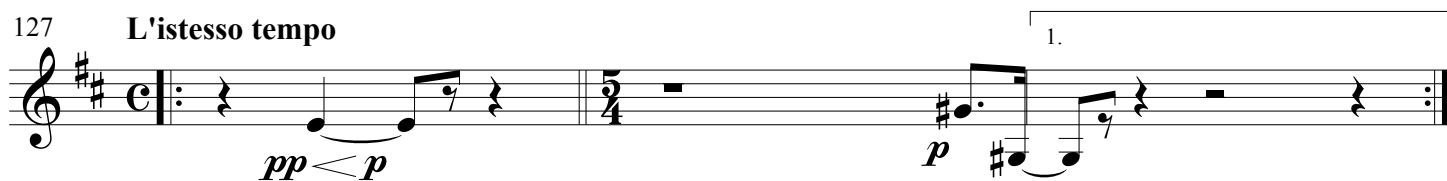
f



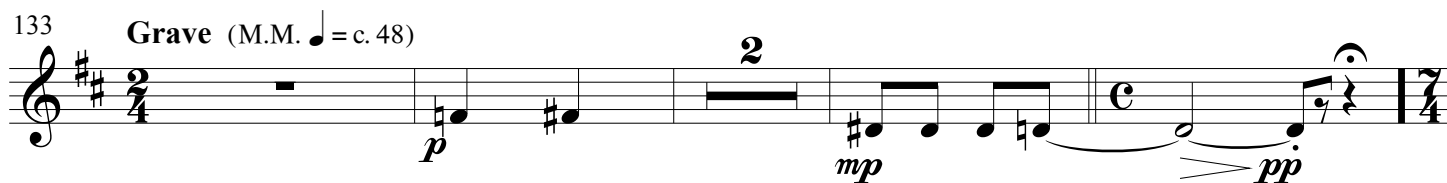
IX - Sumergida en la desolación!



X - Yo los miré llevarse los ensueños que mi vida forjó;



XI - Y me senté a llorar en el sendero



XII - Y elevé una oración...!

139 **Largo** (M.M. ♩ = c. 58) *accel.*

146 *a tempo*

149 *f*

Detailed description: This musical score is for a piece titled 'XII - Y elevé una oración...!'. It consists of three staves of music. The first staff starts at measure 139 with a 'Largo' tempo marking (M.M. ♩ = c. 58) and an 'accel.' marking. It features a treble clef, a key signature of two sharps (F# and C#), and a 7/4 time signature. The dynamics are marked as 'mf' and 'f'. The second staff starts at measure 146 with an 'a tempo' marking. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The dynamics are marked as 'f', 'mp', and 'mf'. The third staff starts at measure 149 with a dynamic marking of 'f'. It features a treble clef, a key signature of two sharps, and a 3/4 time signature. The dynamics are marked as 'f' and 'mf'.

XIII - Después... tuve la sensación de un "algo"

155 **Moderato** (♩ = c. 108)

158 *sf* *accel.* *mf* *mf*

161 **Moderato** (M.M. ♩ = c. 112) *mf* *f* *mf*

166 *mp* *mf*

169 **Presto** (M.M. ♩ = c. 208) *Molto rit.* **Largo** (M.M. ♩ = c. 58) *f* *f* *ppp*

Detailed description: This musical score is for a piece titled 'XIII - Después... tuve la sensación de un "algo"'. It consists of five staves of music. The first staff starts at measure 155 with a 'Moderato' tempo marking (♩ = c. 108). It features a treble clef, a key signature of two sharps, and a 3/4 time signature. The dynamics are marked as 'sf' and 'mf'. The second staff starts at measure 158 with an 'accel.' marking. It features a treble clef, a key signature of two sharps, and a 6/4 time signature. The dynamics are marked as 'sf', 'mf', and 'mf'. The third staff starts at measure 161 with a 'Moderato' tempo marking (M.M. ♩ = c. 112). It features a treble clef, a key signature of two sharps, and a 3/4 time signature. The dynamics are marked as 'mf', 'f', and 'mf'. The fourth staff starts at measure 166 with a dynamic marking of 'mp'. It features a treble clef, a key signature of two sharps, and a 3/4 time signature. The dynamics are marked as 'mp' and 'mf'. The fifth staff starts at measure 169 with a 'Presto' tempo marking (M.M. ♩ = c. 208) and a 'Molto rit.' marking. It features a treble clef, a key signature of two sharps, and a 3/4 time signature. The dynamics are marked as 'f', 'f', and 'ppp'. The piece concludes with a 'Largo' tempo marking (M.M. ♩ = c. 58) and a 3/4 time signature.

XIV - Como una luz interior;

175 **Moderato** (♩ = c. 108) **Moderato** (M.M. ♩ = c. 112)

182

mf *p* *mp*

Detailed description: This musical score for XIV consists of two staves. The first staff (measures 175-181) starts in C major with a common time signature. It features a whole note chord (F#4, A#5) with a '4' above it, followed by a double bar line. The key signature changes to D major (F#4, C#5) and the time signature changes to 6/4. The melody begins with a half note D5 (marked *mp*), followed by a quarter note E5, and then a half note F#5. The second staff (measures 182-188) continues in D major 6/4. It starts with a half note D5 (marked *mf*), followed by a quarter note E5, and then a half note F#5. The melody continues with a quarter note G#5 (marked *p*), followed by a half note A#5. The piece concludes with a double bar line and a final 7/4 time signature, with a '2' above the final measure.

XV - Y comprendí el lenguaje dulce y raro

186 **Moderato** (M.M. ♩ = c. 112)

mf

Detailed description: This musical score for XV consists of two staves. The first staff (measures 186-192) starts in D major with a 7/4 time signature. It features a half note chord (F#4, A#5) with a '4' above it, followed by a double bar line. The key signature changes to D major (F#4, C#5) and the time signature changes to 4/4. The melody begins with a half note D5 (marked *mf*), followed by a quarter note E5, and then a half note F#5. The second staff (measures 193-199) continues in D major 4/4. It starts with a half note D5, followed by a quarter note E5, and then a half note F#5. The piece concludes with a double bar line and a final 6/4 time signature, with a '2' above the final measure.

XVI - Con que hablaba aquella voz.

189 **L'istesso tempo**

ppp *pp*

Detailed description: This musical score for XVI consists of two staves. The first staff (measures 189-195) starts in D major with a 7/4 time signature. It features a half note chord (F#4, A#5) with a '4' above it, followed by a double bar line. The key signature changes to D major (F#4, C#5) and the time signature changes to 4/4. The melody begins with a half note D5 (marked *ppp*), followed by a quarter note E5, and then a half note F#5. The second staff (measures 196-202) continues in D major 4/4. It starts with a half note D5, followed by a quarter note E5, and then a half note F#5. The piece concludes with a double bar line and a final 7/4 time signature, with a '2' above the final measure.

XVII - Entonces exclamé:

193 **Andante** (M.M. ♩ = c. 92)

ppp *pp*

Detailed description: This musical score for XVII consists of two staves. The first staff (measures 193-199) starts in D major with a 7/4 time signature. It features a half note chord (F#4, A#5) with a '4' above it, followed by a double bar line. The key signature changes to D major (F#4, C#5) and the time signature changes to 4/4. The melody begins with a half note D5 (marked *ppp*), followed by a quarter note E5, and then a half note F#5. The second staff (measures 200-206) continues in D major 4/4. It starts with a half note D5, followed by a quarter note E5, and then a half note F#5. The piece concludes with a double bar line and a final 7/4 time signature, with a '3' above the final measure.

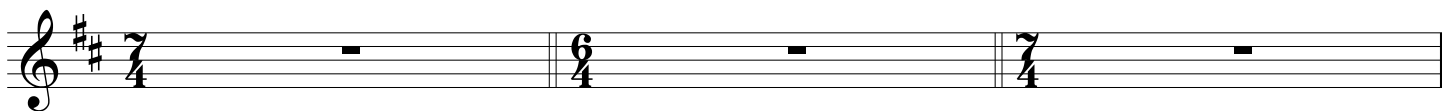
XVIII - "¡Benditos sean!

198 **Andante** (M.M. ♩ = c. 96)

ppp *pp*

Detailed description: This musical score for XVIII consists of two staves. The first staff (measures 198-204) starts in D major with a 7/4 time signature. It features a half note chord (F#4, A#5) with a '4' above it, followed by a double bar line. The key signature changes to D major (F#4, C#5) and the time signature changes to 4/4. The melody begins with a half note D5 (marked *ppp*), followed by a quarter note E5, and then a half note F#5. The second staff (measures 205-211) continues in D major 4/4. It starts with a half note D5, followed by a quarter note E5, and then a half note F#5. The piece concludes with a double bar line and a final 7/4 time signature, with a '2' above the final measure.

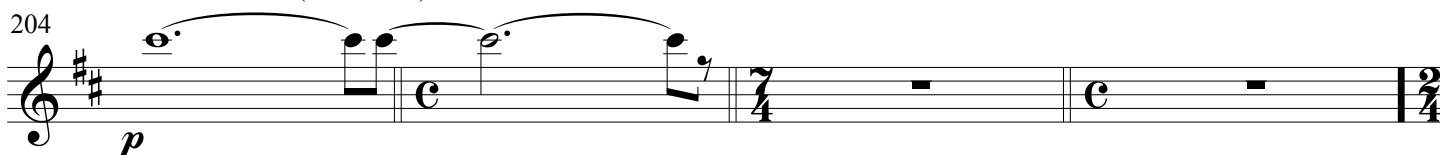
201



XIX - Números tristes y fríos,

Moderato (♩ = c. 108)

204



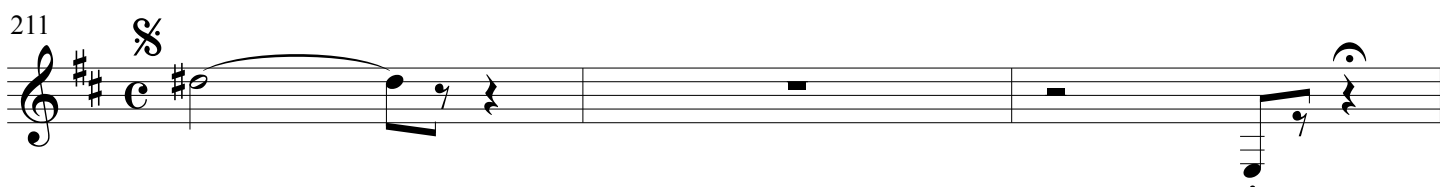
XX - Sin vida, sin color.

208

L'istesso tempo



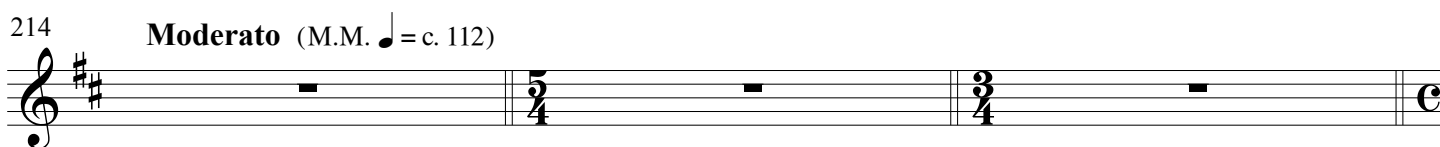
211



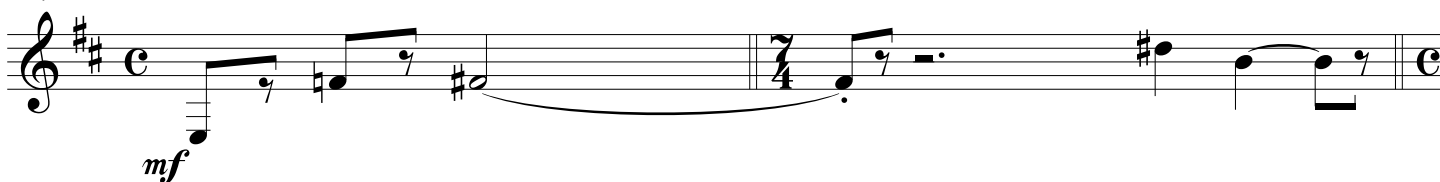
XXI - Amados y benditos sean,

214

Moderato (M.M. ♩ = c. 112)



217



219



222

225

XXII - Porque ellos son la voluntad de Dios!"

228 **L'istesso tempo**

231

235

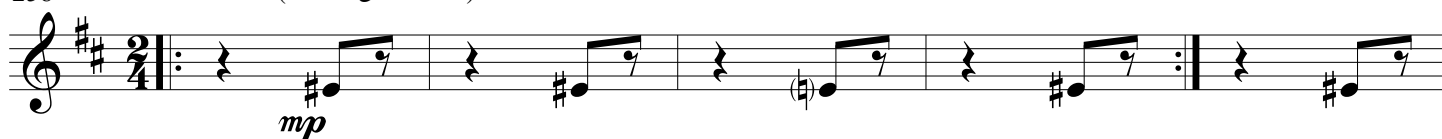
239

XXIII - Desde la tierra de los silencios,

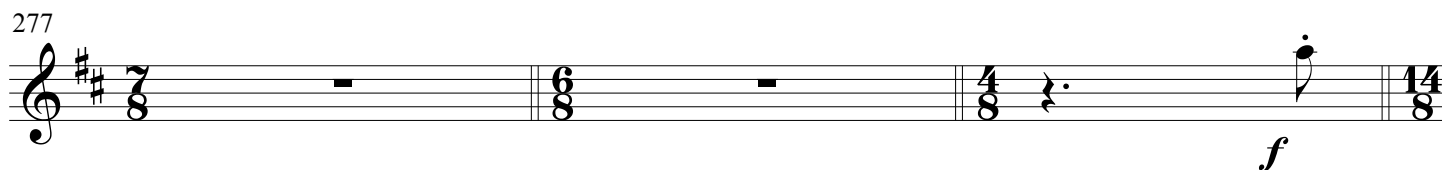
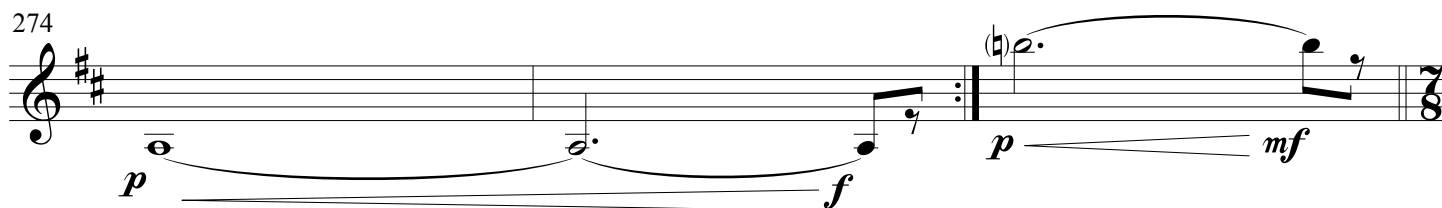
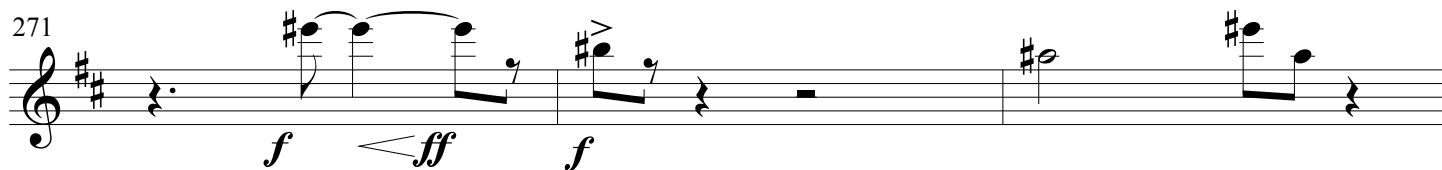
243 **L'istesso tempo**

253

XXIV - Veinticinco cuentos numéricos.

258 **Moderato** (M.M. ♩ = c. 116)263 *molto rallentando*

XXV - Resignación.

268 **Moderato** (M.M. ♩ = c. 138)

Cuentos numéricos desde la tierra de los silencios

Veinticinco números para Javier Álvarez y su ensamble 'Sequenza Sur'

Texto poético de Eduardo Delmar

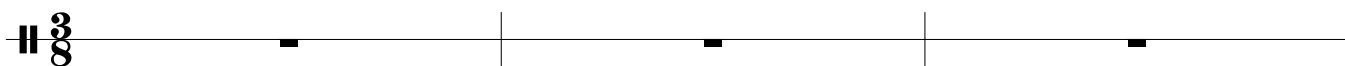
Juan Luis de Pablo Enríquez Rohen

(2014)

El actor primeramente escribe el poema poco a poco y a cada movimiento dentro de un ordenador cuya pantalla se proyecta en una gran mampara. Cuando el tiempo se lo permita podrá interpretar, cual si fuere el poeta y creador original, el momento inspirado y creativo del poema y su dictado. La línea del actor/Escribano se conserva en la partitura para que pueda, a cada ensayo, hacer sus anotaciones sobre la creación de su personaje. Si se lo prefiere, esta partícula servirá para el mismo propósito.

I - ¡Números!

Allegro (M.M. ♩ = c. 152)



4



9



II - Signos incoloros

Andante (M.M. ♩ = c. 76)

14

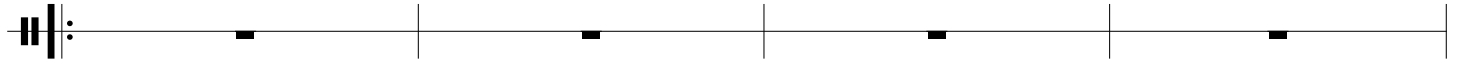


III - Sin vida

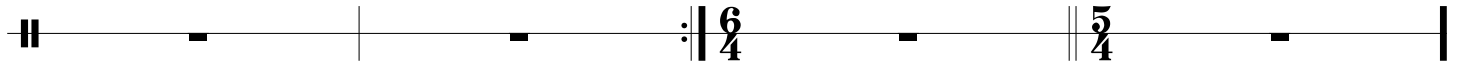
20 **Moderato** (M.M. ♩ = c. 126)



23

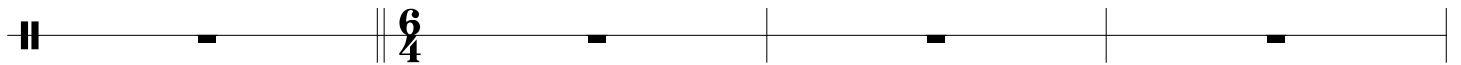


27



IV - Sin amor

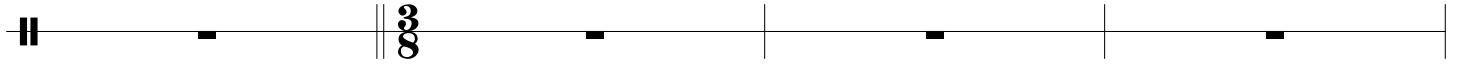
31 **L'istesso tempo**



35



39



43



47



51



V - ¡Páramos desiertos, silenciosos...!

55 L'istesso tempo



58



62



VI - ¡Tumbas de la ilusión!

66 **L'istesso tempo**

69



72



VII - ¡Osarios de la luz y la poesía donde nunca brilla el Sol!

75 **Andante** (M.M. ♩ = c. 92)



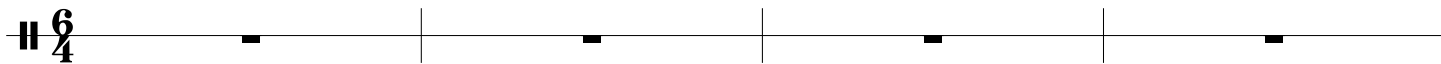
78



82



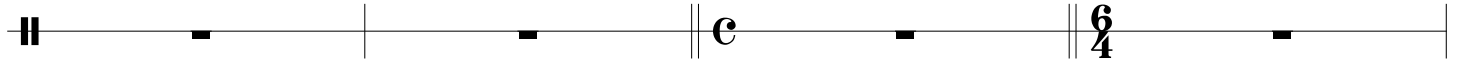
86



90



94



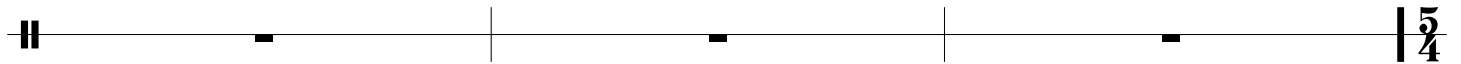
98



102



106



VIII - ¡Suplicios de mi alma,

109 **L'istesso tempo**

113



IX - Sumergida en la desolación!

116 **Largo** (M.M. ♩ = c. 58)

119



123



X - Yo los miré llevarse los ensueños que mi vida forjó;

127 **L'istesso tempo**

130 *2.*
rit.

a tempo

6/4 2/4

XI - Y me senté a llorar en el sendero

133 **Grave** (M.M. ♩ = c. 48)

2/4

136

c 7/4

XII - Y elevé una oración...!

139 **Largo** (M.M. ♩ = c. 58)

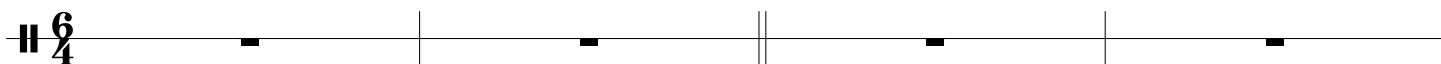
7/4 1/4

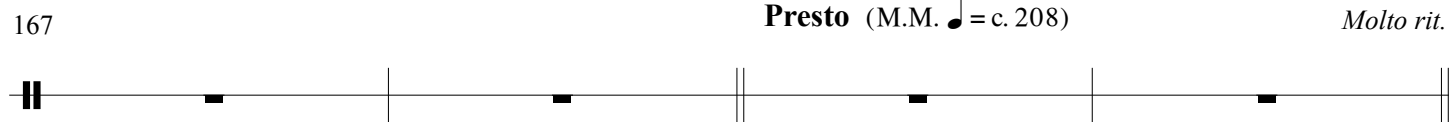
143 *accel.*

c 7/4

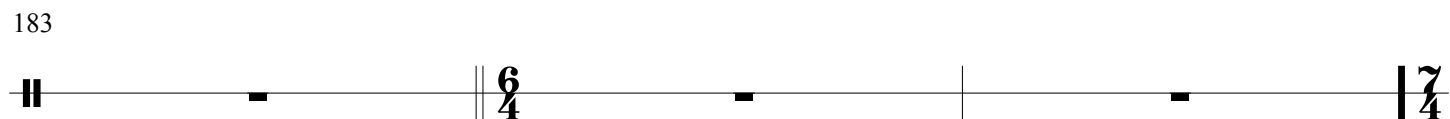
147 *a tempo*151 *accel.*

XIII - Después... tuve la sensación de un "algo"

155 **Moderato** (♩ = c. 108)159 *accel.***Moderato** (M.M. ♩ = c. 112)163 *accel.*

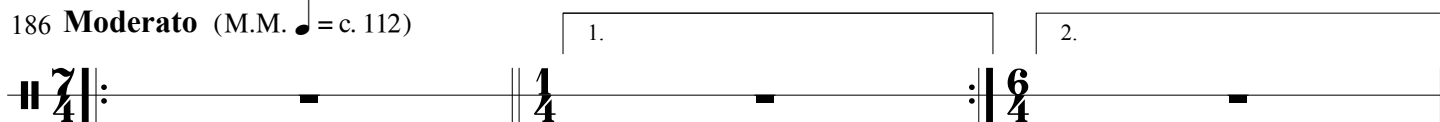


XIV - Como una luz interior;



XV - Y comprendí el lenguaje dulce y raro

186 **Moderato** (M.M. ♩ = c. 112)



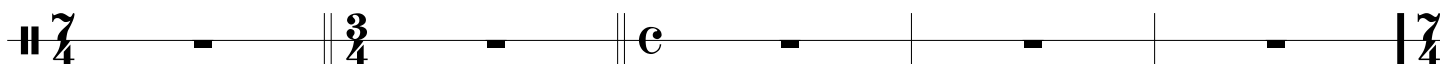
XVI - Con que hablaba aquella voz.

189 **L'istesso tempo**



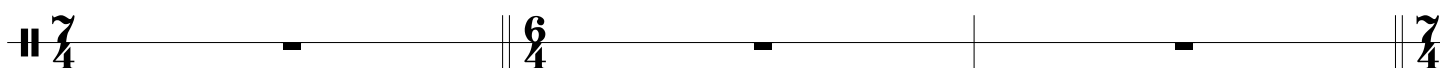
XVII - Entonces exclamé:

193 **Andante** (M.M. ♩ = c. 92)



XVIII - "¡Benditos sean!"

198 **Andante** (M.M. ♩ = c. 96)



201



XIX - Números tristes y fríos,

204 **Moderato** (♩ = c. 108)



XX - Sin vida, sin color.

208 **L'istesso tempo**



211



XXI - Amados y benditos sean,

214 **Moderato** (M.M. ♩ = c. 112)



217



220



224



XXII - Porque ellos son la voluntad de Dios!"

228 *L'istesso tempo*



231



235



239



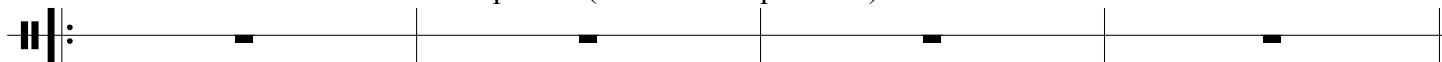
XXIII - Desde la tierra de los silencios,

L'istesso tempo

243

Este título se anota fuera del poema (Consultar la partitura).

§



247



251 §

accel.



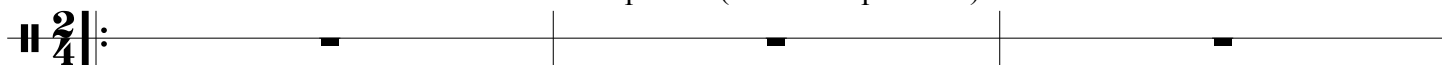
255



XXIV - Veinticinco cuentos numéricos.

258 **Moderato** (M.M. ♩ = c. 116)

Este título también se anota fuera del poema (Consultar partitura).



261

molto rallentando



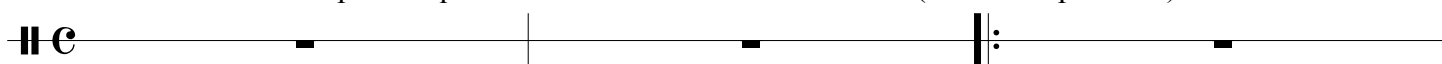
265



XXV - Resignación.

268 **Moderato** (M.M. ♩ = c. 138)

Este es el Título del poema que se escribe hasta arriba del escrito (Consultar partitura).



271



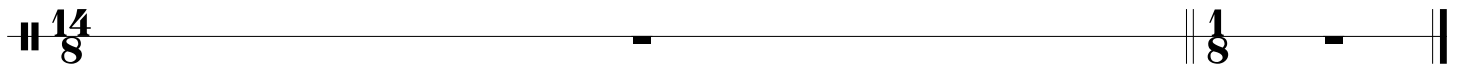
274



277



280



Cuentos numéricos desde la tierra de los silencios

Veinticinco números para Javier Álvarez y su ensamble 'Sequenza Sur'

Texto poético de Eduardo Delmar

Juan Luis de Pablo Enríquez Rohen

(2014)

I - ¡Números!

Allegro (M.M. ♩ = c. 152)

Pianoforte

f

ff L.V.

Red.

8va

7

mp

8va

8va

The musical score for 'I - ¡Números!' is written for piano. It begins with a treble and bass clef in 3/8 time. The tempo is marked 'Allegro' with a metronome marking of approximately 152 beats per minute. The piece starts with a forte (f) dynamic in the right hand and a fortissimo (ff) dynamic in the left hand. The right hand features a series of eighth notes and a triplet. The left hand has a bass line with a triplet and a half note. The piece concludes with a mezzo-piano (mp) dynamic and a final chord. There are markings for 'Red.' (reduction) and '8va' (octave) throughout the score.

II - Signos incoloros

Andante (M.M. ♩ = c. 76)

f

mp

Red.

3

3

3

14

The musical score for 'II - Signos incoloros' is written for piano. It begins with a treble and bass clef in 2/4 time. The tempo is marked 'Andante' with a metronome marking of approximately 76 beats per minute. The piece starts with a forte (f) dynamic in the right hand and a mezzo-piano (mp) dynamic in the left hand. The right hand features a series of eighth notes and a triplet. The left hand has a bass line with a triplet and a half note. The piece concludes with a mezzo-piano (mp) dynamic and a final chord. There are markings for 'Red.' (reduction) and '3' (triplet) throughout the score.

III - Sin vida

20 **Moderato** (M.M. ♩ = c. 126)

f

Red.

23

26

29 *8va*

*

V - ¡Páramos desiertos, silenciosos...!

55 *L'istesso tempo*

59

62

VI - ¡Tumbas de la ilusión!

L'istesso tempo

66

70

6/4

VII - ¡Osarios de la luz y la poesía donde nunca brilla el Sol!

75 **Andante** (M.M. ♩ = c. 92)

f

f

And.

80

mf

83

ff > *mp*

mf

And.

88

mf

92

mp *f* *pp*

96

p

Reo.

101

pp

105

mp *ppp* *p*

VIII - ¡Suplicios de mi alma,

L'istesso tempo

Solo

109

f

115

f

IX - Sumergida en la desolación!

116 **Largo** (M.M. ♩ = c. 58)

mp

Leg.

122

mf

Leg. * *Leg.* *

L'istesso tempo

XI - Y me senté a llorar en el sendero

XII - Y elevé una oración...!

© *Juan Luis de Pablo Enríquez Rohen*, 2014

141

mf *f* *ff* *accel.*

6 6 6 6

* Leo. * Leo. * Leo. * Leo.

145

fff *ff* *a tempo*

6

* Leo. 8va - - - - -

148

mp *mf* *f*

6 6 6

* Leo. * Leo.

151

ff *fff* *accel.*

6 6 6

* Leo. * Leo. * Leo.

8va - - - - -

XIII - Después... tuve la sensación de un "algo"

155 **Moderato** (♩ = c. 108)

159 *accel.* **Moderato** (M.M. ♩ = c. 112) *accel.*

164

169 **Presto** (M.M. ♩ = c. 208) *Molto rit.* **Largo** (M.M. ♩ = c. 58)

XIV - Como una luz interior;

Moderato (♩ = c. 108)

175 **8**

f *mp* *f* 3 3 8va - -

Red.

Moderato (M.M. ♩ = c. 112)

179

mf *f* *ff* *

182

mp *f* *pp* 8va - - *

Red.

XV - Y comprendí el lenguaje dulce y raro

Moderato (M.M. ♩ = c. 112)

186

mf 3 3 3 3 1. 2.

Red. *

XVI - Con que hablaba aquella voz.

L'istesso tempo

189

191

XVII - Entonces exclamé:

Andante (M.M. ♩ = c. 92)

193

195

XVIII - "¡Benditos sean!"

Andante (M.M. ♩ = c. 96)

198

198

201

f *mp* *f* *mp* *p*

Leo. *8va*

*

Detailed description: This block contains the musical score for XVIII - '¡Benditos sean!'. It consists of two systems of piano music. The first system starts at measure 198 and ends at measure 200. The second system starts at measure 201 and ends at measure 203. The music is in 7/4 time and features a variety of dynamics including fortissimo (f), mezzo-piano (mp), and piano (p). There are also markings for 'Leo.' and '8va'. The score includes treble and bass staves with various musical notations such as notes, rests, and accidentals.

XIX - Números tristes y fríos,

Moderato (♩ = c. 108)

204

204

206

f *mf* *mp* *p*

Leo. *8va*

Detailed description: This block contains the musical score for XIX - 'Números tristes y fríos,'. It consists of two systems of piano music. The first system starts at measure 204 and ends at measure 205. The second system starts at measure 206 and ends at measure 208. The music is in 7/4 time and features a variety of dynamics including fortissimo (f), mezzo-forte (mf), mezzo-piano (mp), and piano (p). There are also markings for 'Leo.' and '8va'. The score includes treble and bass staves with various musical notations such as notes, rests, and accidentals.

XX - Sin vida, sin color.

208 **L'istesso tempo**

mf

8va

Ped.

211

mp

p

XXI - Amados y benditos sean,

Moderato (M.M. ♩ = c. 112)

214

mf

f

Ped.

217

mf

f

220

mp

224

mp

XXII - Porque ellos son la voluntad de Dios!"

228 **L'istesso tempo**

mp

230

mp

236

8va

3

8va

XXIII - Desde la tierra de los silencios,

L'istesso tempo

243

mp

8va

251

p

accel.

f

8va

XXIV - Veinticinco cuentos numéricos.

258

Moderato (M.M. ♩ = c. 116)

8va

263 *molto rallentando*

* *Red.*

* *Red.*

* *Red.*

XXV - Resignación.

268 **Moderato** (M.M. ♩ = c. 138)

f

* *Red.*

271

* *Red.*

274

ff

* *Red.*

277

f *ff*

279

fff

Cuentos numéricos desde la tierra de los silencios

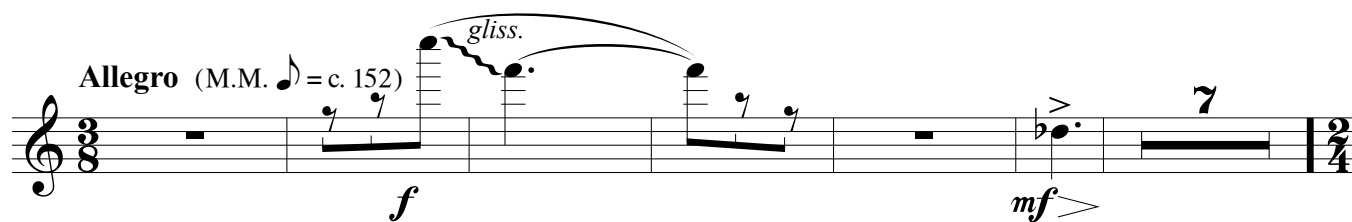
Veinticinco números para Javier Álvarez y su ensamble 'Sequenza Sur'

Texto poético de Eduardo Delmar

Juan Luis de Pablo Enríquez Rohen

(2014)

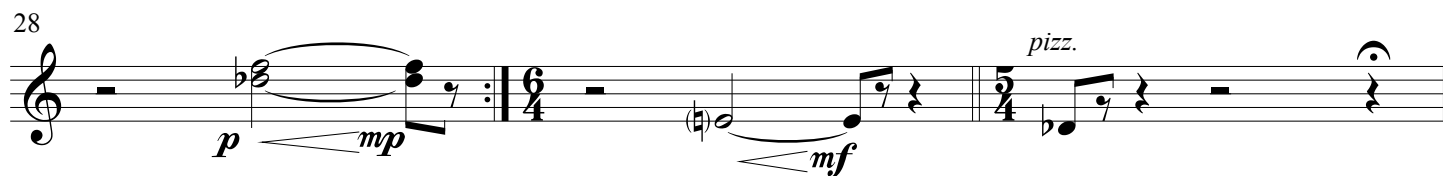
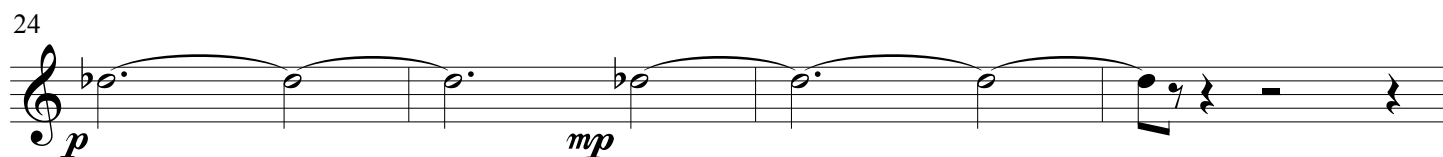
I - ¡Números!



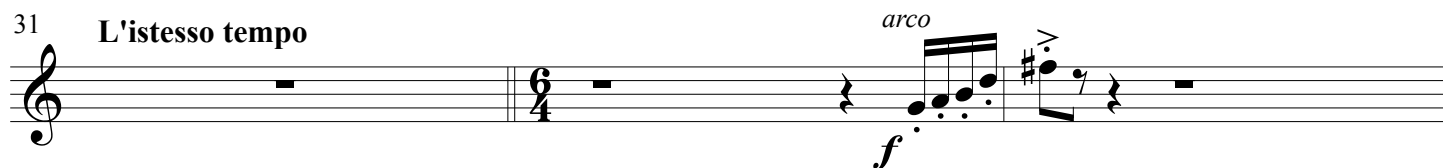
II - Signos incoloros



III - Sin vida

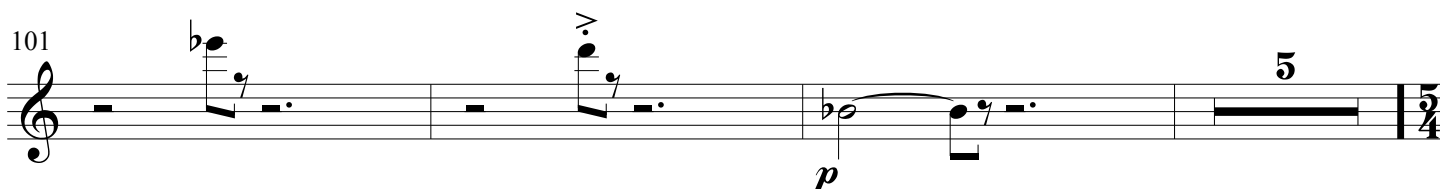
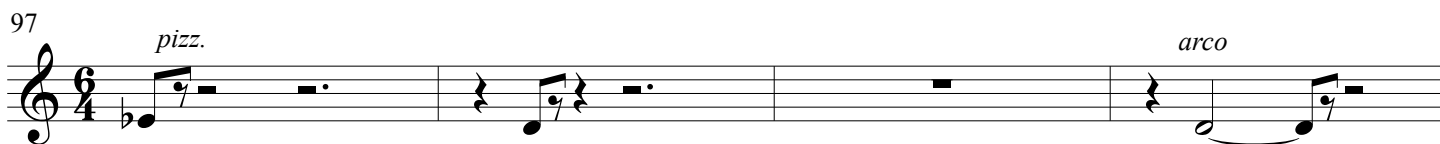
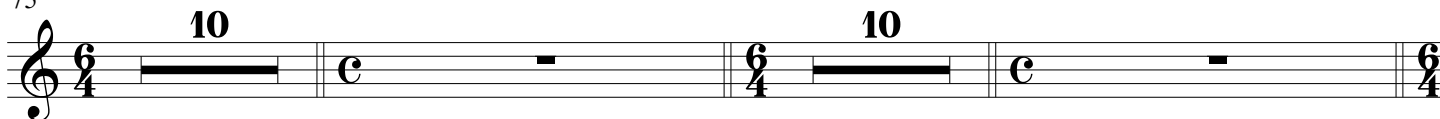


IV - Sin amor



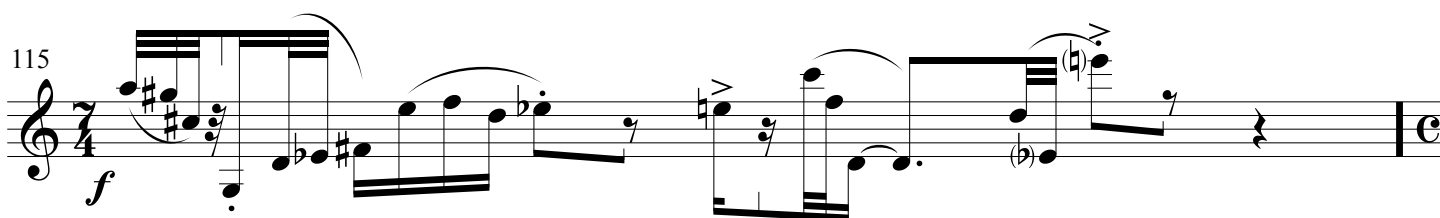
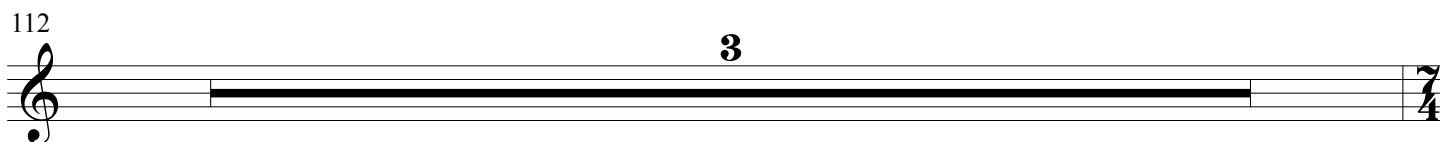
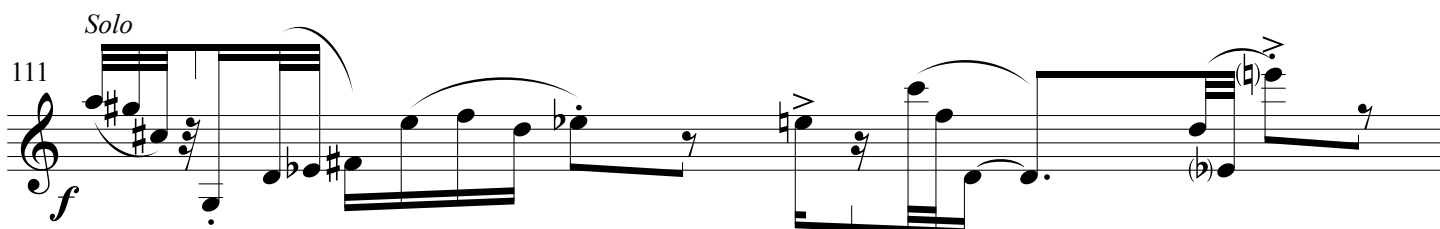
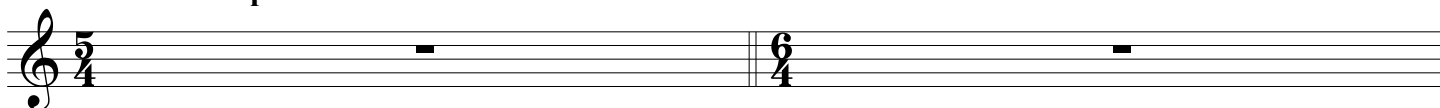
VII - ¡Osarios de la luz y la poesía donde nunca brilla el Sol!

75 **Andante** (M.M. ♩ = c. 92)



VIII - ¡Suplicios de mi alma,

109 **L'istesso tempo**



IX - Sumergida en la desolación!

Largo (M.M. ♩ = c. 58)

116 *fp* < *f* *pp*

119 *ppp*

122 *mf*

X - Yo los miré llevarse los ensueños que mi vida forjó;

127 **L'istesso tempo**

pp < *p* *mp*

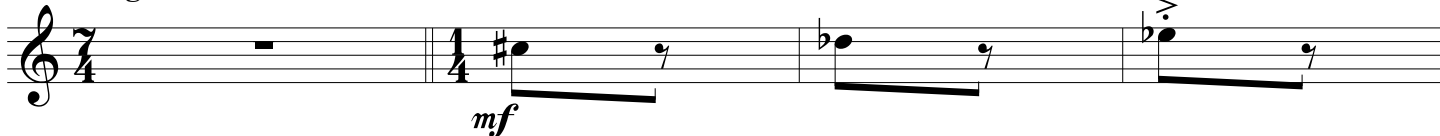
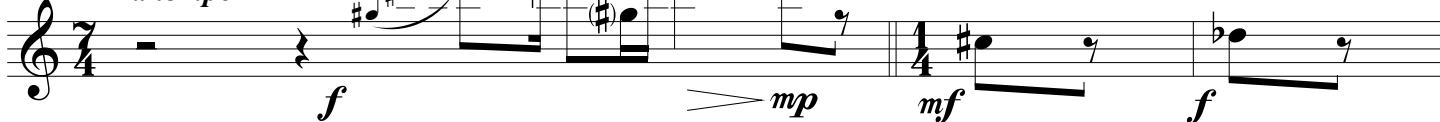
130 *2. rit.* *a tempo*

XI - Y me senté a llorar en el sendero

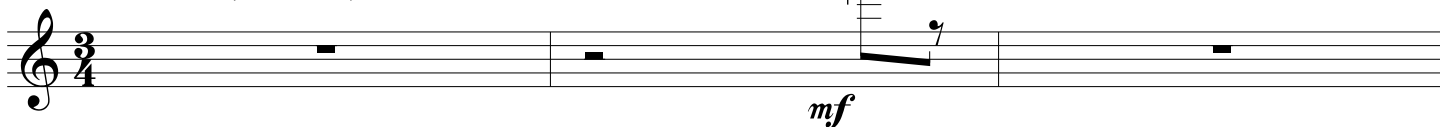
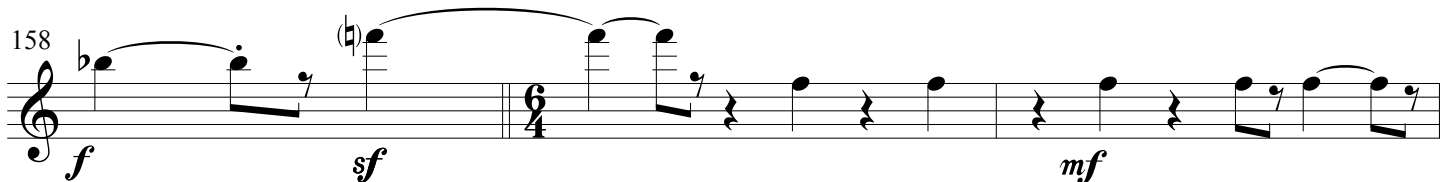
Grave (M.M. ♩ = c. 48)

133 *p*

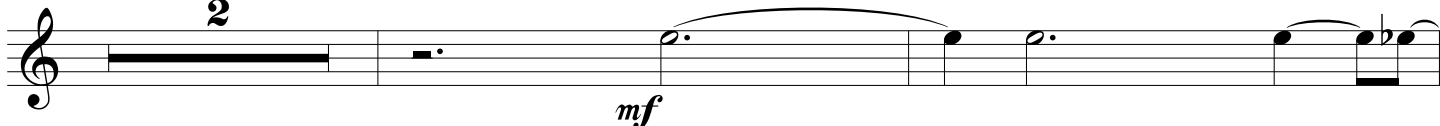
XII - Y elevé una oración...!

139 **Largo** (M.M. ♩ = c. 58)143 *accel.*147 *a tempo*150 *accel.*

XIII - Después... tuve la sensación de un "algo"

155 **Moderato** (♩ = c. 108)158 *accel.*161 **Moderato** (M.M. ♩ = c. 112) *accel.*

165



169 **Presto** (M.M. ♩ = c. 208) *Molto rit.* **Largo** (M.M. ♩ = c. 58)

XIV - Como una luz interior;

175 **Moderato** (♩ = c. 108)

179 **Moderato** (M.M. ♩ = c. 112)

182

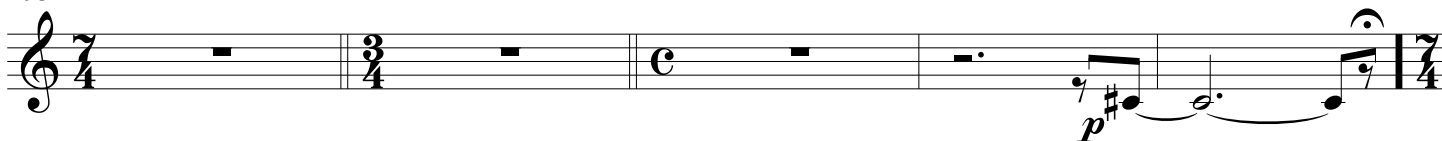
XV - Y comprendí el lenguaje dulce y raro

186 **Moderato** (M.M. ♩ = c. 112)

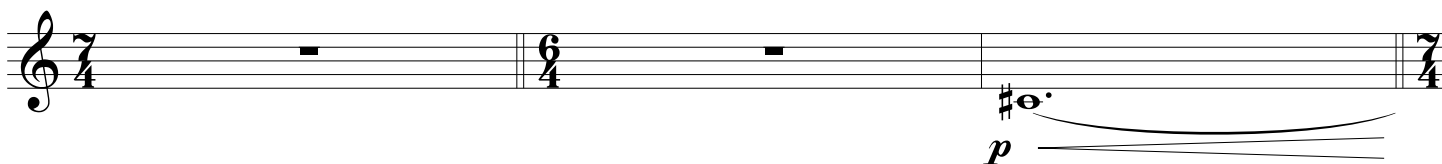
XVI - Con que hablaba aquella voz.

L'istesso tempo

XVII - Entonces exclamé:

193 **Andante** (M.M. ♩ = c. 92)

XVIII - "¡Benditos sean!

198 **Andante** (M.M. ♩ = c. 96)

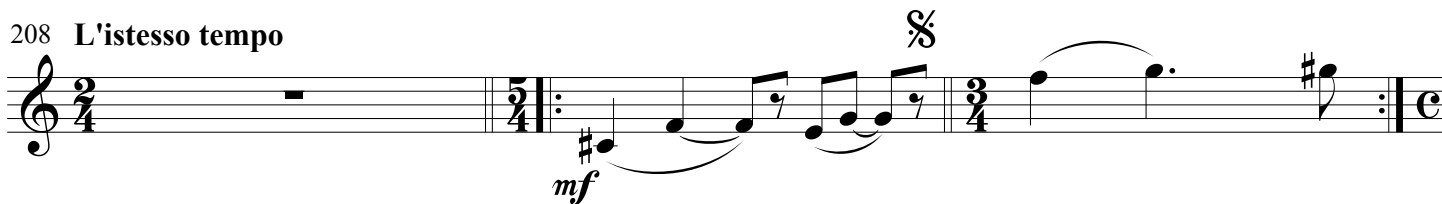
201



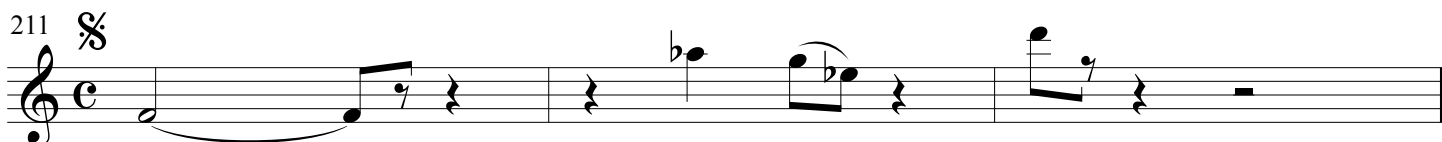
XIX - Números tristes y fríos,

204 **Moderato** (♩ = c. 108)

XX - Sin vida, sin color.

208 **L'istesso tempo**

211



XXI - Amados y benditos sean,

Moderato (M.M. ♩ = c. 112)

214 *mp* *mf* *3*

217

220 *mp*

223

XXII - Porque ellos son la voluntad de Dios!"

228 **L'istesso tempo** *mf* *f* **2**

233 *p*

237 *mp* **2**

XXIII - Desde la tierra de los silencios,

243 **L'istesso tempo**

251 **acc.**

XXIV - Veinticinco cuentos numéricos.

258 **Moderato** (M.M. ♩ = c. 116)

262 **molto rallentando**

XXV - Resignación.

268 **Moderato** (M.M. ♩ = c. 138)

276

280

Cuentos numéricos desde la tierra de los silencios

Veinticinco números para Javier Álvarez y su ensamble 'Sequenza Sur'

Texto poético de Eduardo Delmar

Juan Luis de Pablo Enríquez Rohen

(2014)

I - ¡Números!

Allegro (M.M. ♩ = c. 152)

5

2

pizz.

f

arco

p

gliss.

mp

mf

10

f

2/4

II - Signos incoloros

Andante (M.M. ♩ = c. 76)

14

3

pp

mp

3

III - Sin vida

Moderato (M.M. ♩ = c. 126)

20

2

5/4

2

25

p

28

p

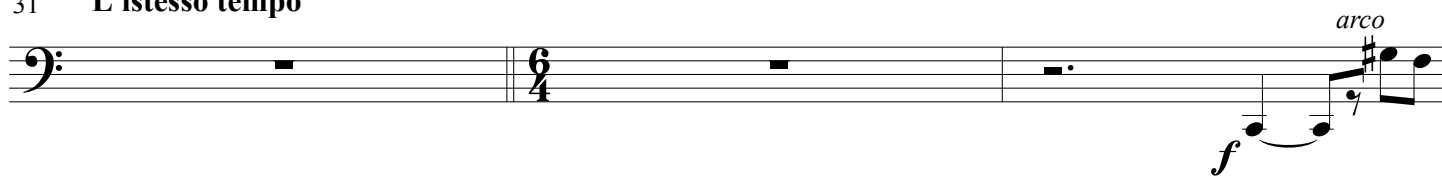
mp

mf

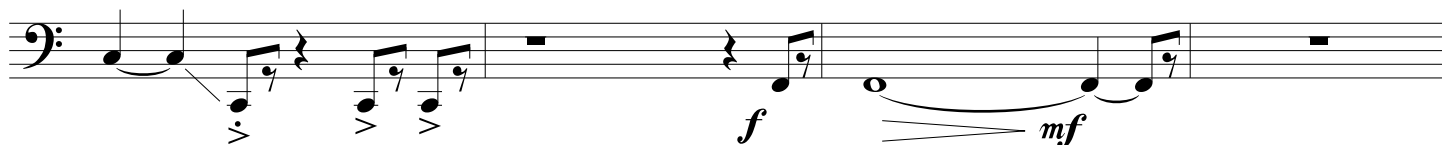
pizz.

IV - Sin amor

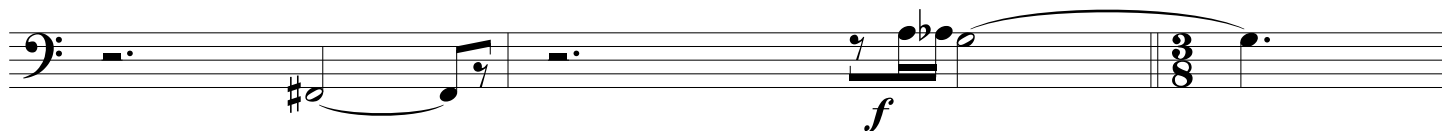
31 L'istesso tempo



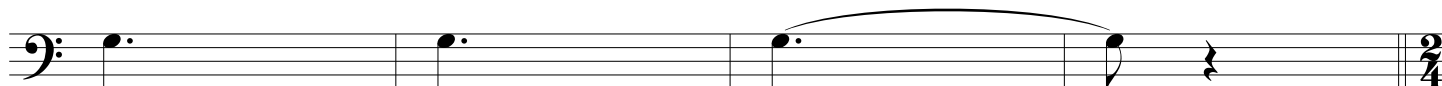
34



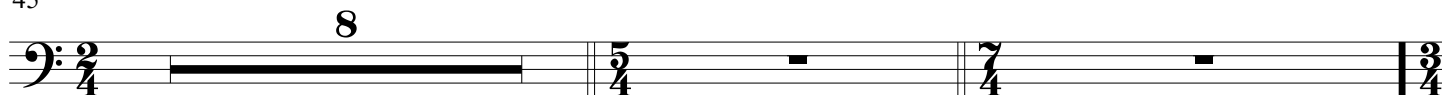
38



41

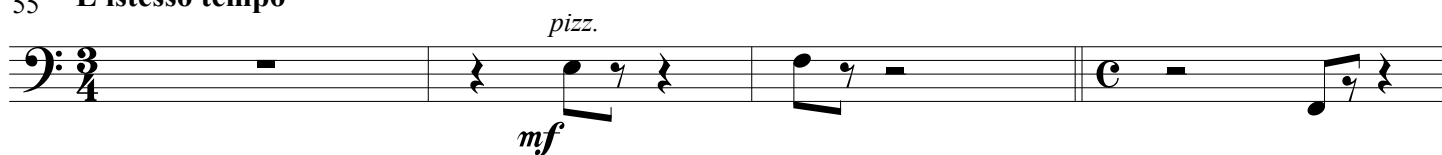


45



V - ¡Páramos desiertos, silenciosos...!

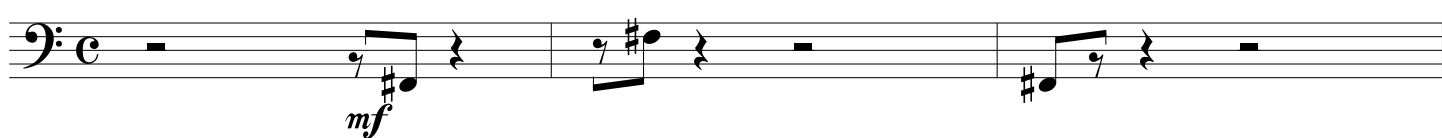
55 L'istesso tempo



59



63



114 *Solo*

115

IX - Sumergida en la desolación!

Largo (M.M. ♩ = c. 58)

116

119

X - Yo los miré llevarse los ensueños que mi vida forjó;

127 **L'istesso tempo**

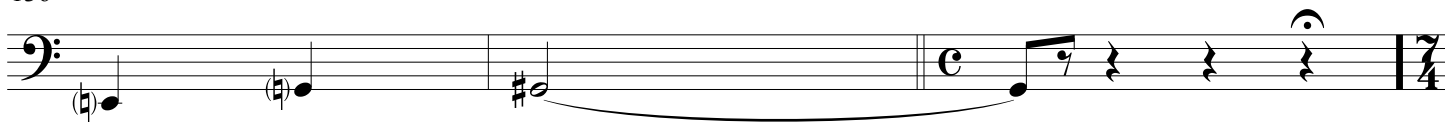
130

XI - Y me senté a llorar en el sendero

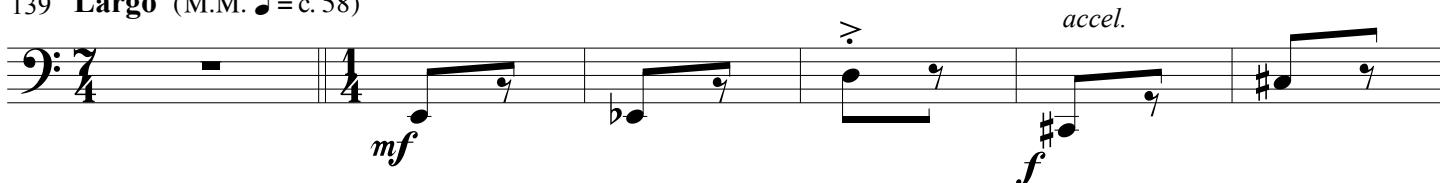
Grave (M.M. ♩ = c. 48)

133

136



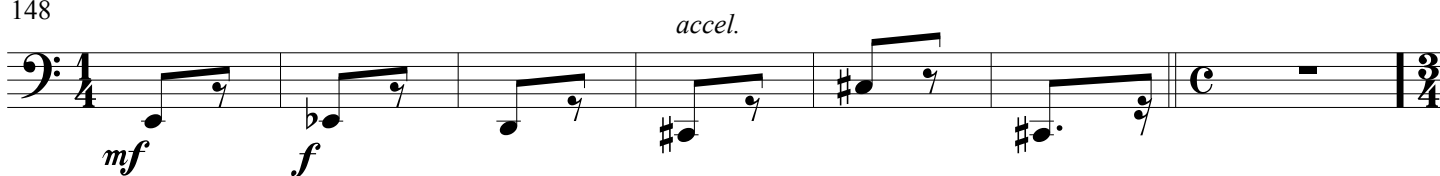
XII - Y elevé una oración...!

139 **Largo** (M.M. ♩ = c. 58)

145



148



XIII - Después... tuve la sensación de un "algo"

155 **Moderato** (♩ = c. 108)

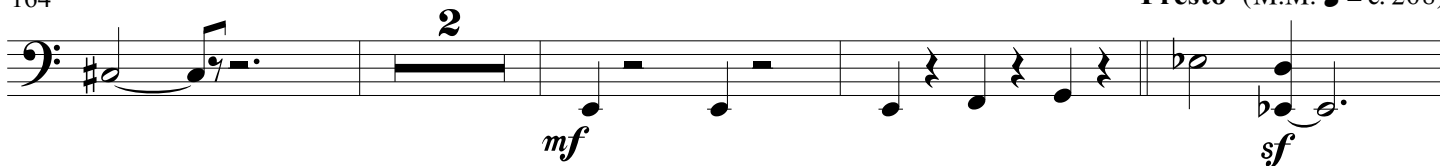
159



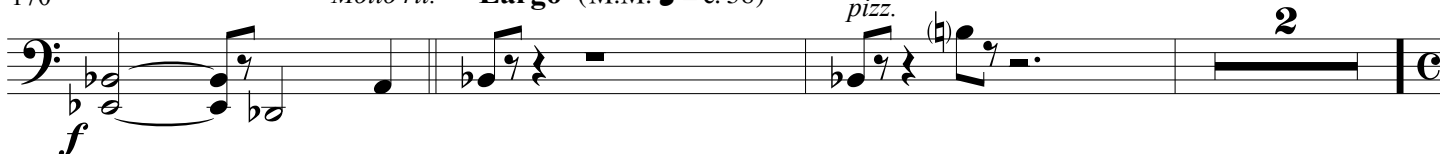
162



164

Presto (M.M. ♩ = c. 208)

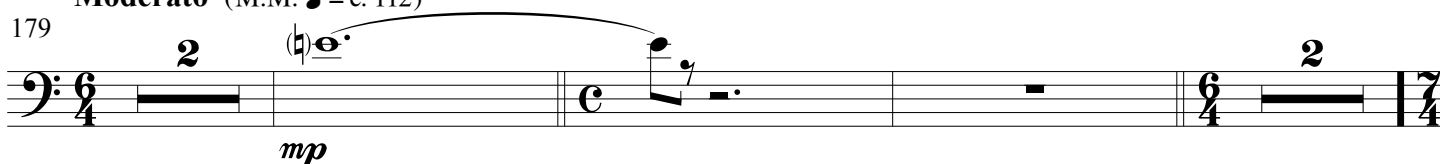
170

Molto rit. Largo (M.M. ♩ = c. 58)**XIV - Como una luz interior;**

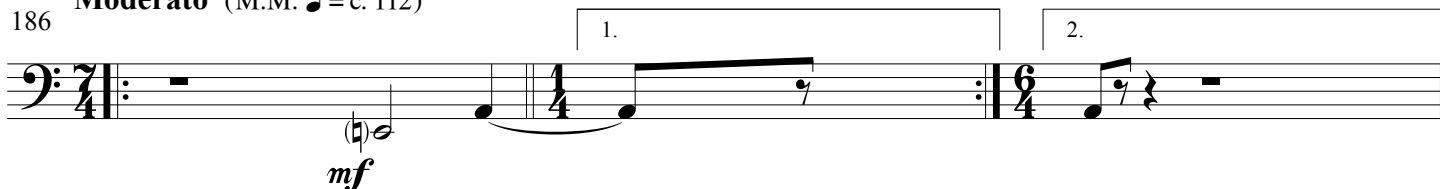
175

Moderato (♩ = c. 108)

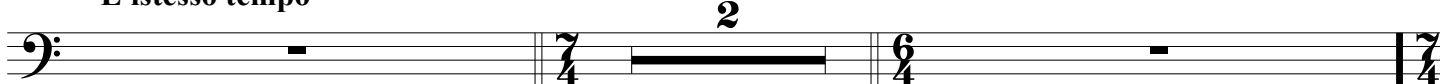
179

Moderato (M.M. ♩ = c. 112)**XV - Y comprendí el lenguaje dulce y raro**

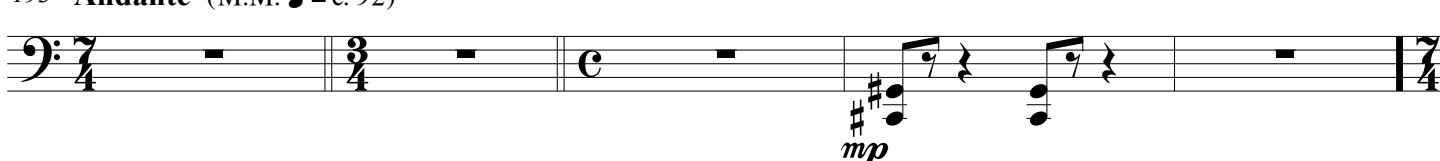
186

Moderato (M.M. ♩ = c. 112)**XVI - Con que hablaba aquella voz.**

189

L'istesso tempo**XVII - Entonces exclamé:**

193

Andante (M.M. ♩ = c. 92)

XVIII - "¡Benditos sean!

198 **Andante** (M.M. ♩ = c. 96)

198 **Andante** (M.M. ♩ = c. 96)

202

pizz.

2

The musical score for XVIII is written in bass clef. It begins at measure 198 with a 7/4 time signature. After two measures, the time signature changes to 6/4 for two measures, then back to 7/4. A fermata is placed over the second measure of the 6/4 section. The piece continues in 7/4 with a *pizz.* marking. At measure 202, the time signature changes to 6/4, and the piece concludes with a fermata.

XIX - Números tristes y fríos,

204 **Moderato** (♩ = c. 108)

204 **Moderato** (♩ = c. 108)

arco

p

The musical score for XIX is written in bass clef. It begins at measure 204 with a 2/4 time signature. A *arco* marking is present. The piece features a series of notes with a slur, followed by a measure with a whole note and a fermata. The time signature changes to 7/4 for two measures, then back to 2/4 for the final measure.

XX - Sin vida, sin color.

208 **L'istesso tempo**

208 **L'istesso tempo**

211

mf

The musical score for XX is written in bass clef. It begins at measure 208 with a 2/4 time signature. A repeat sign is used. The piece continues in 2/4, then changes to 3/4 for two measures, and finally back to 2/4. A *mf* marking is present. At measure 211, the time signature changes to common time (C), and the piece concludes with a fermata.

XXI - Amados y benditos sean,

214 **Moderato** (M.M. ♩ = c. 112)

214 **Moderato** (M.M. ♩ = c. 112)

219

mf

mp

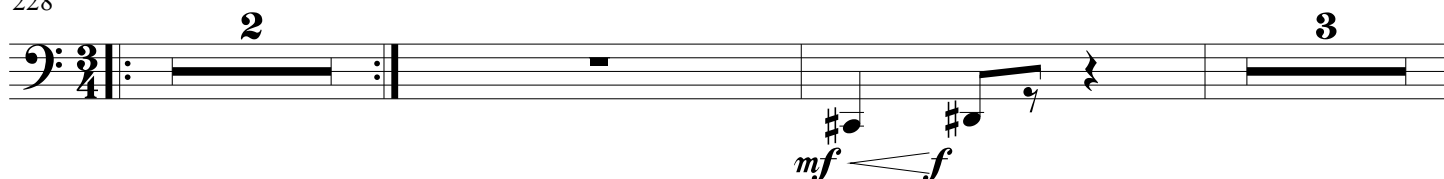
The musical score for XXI is written in bass clef. It begins at measure 214 with a 2/4 time signature. The piece continues in 2/4, then changes to 3/4 for two measures, and finally back to 2/4. A *mf* marking is present. At measure 219, the time signature changes to common time (C), and the piece concludes with a fermata.

224

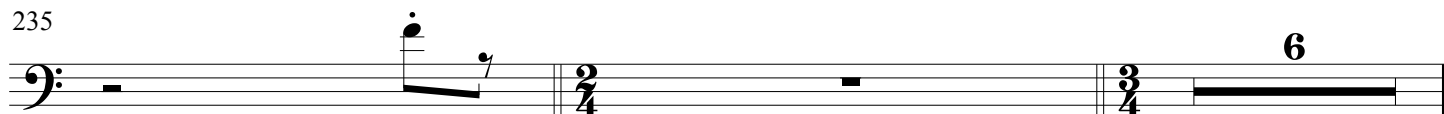


XXII - Porque ellos son la voluntad de Dios!"

228 L'istesso tempo

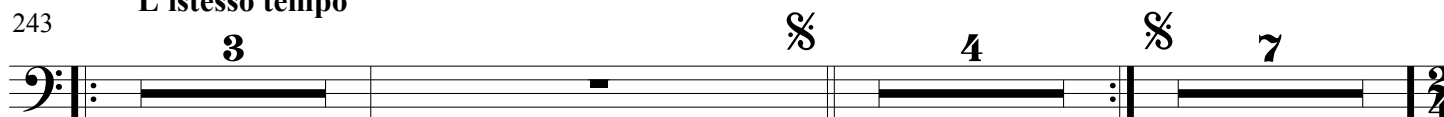


235



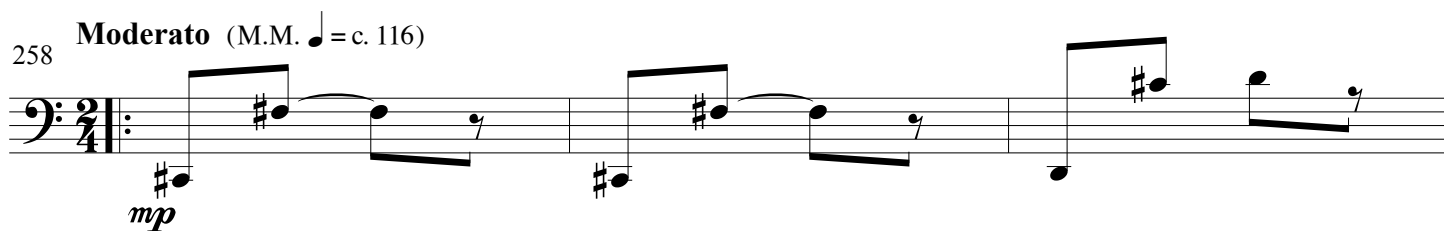
XXIII - Desde la tierra de los silencios,

243 L'istesso tempo

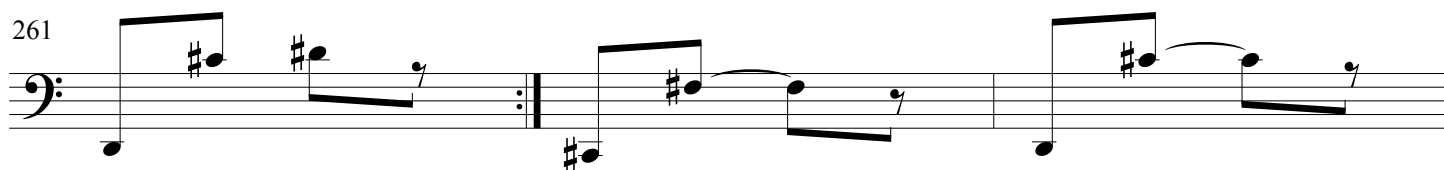


XXIV - Veinticinco cuentos numéricos.

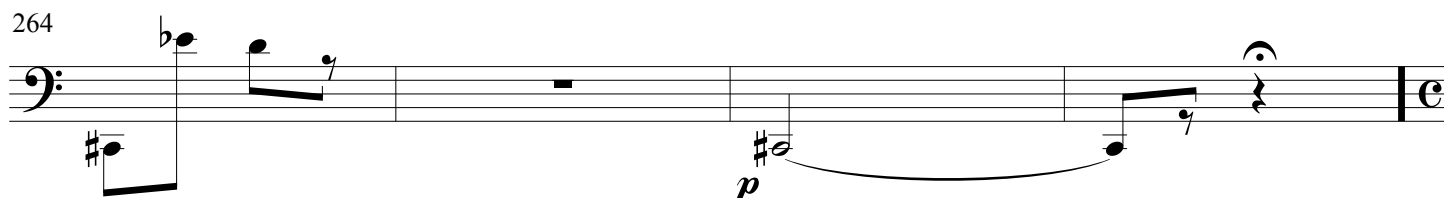
258 Moderato (M.M. ♩ = c. 116)



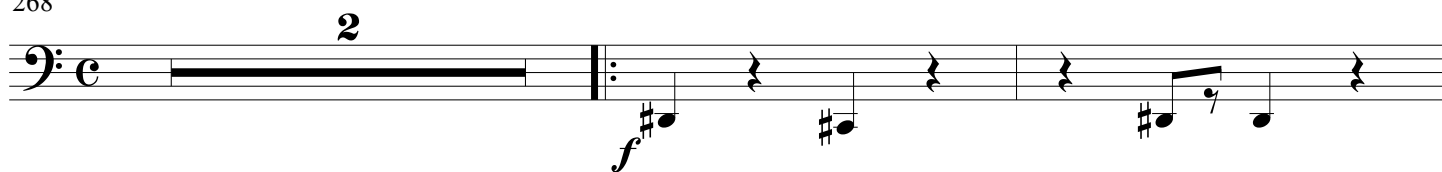
261



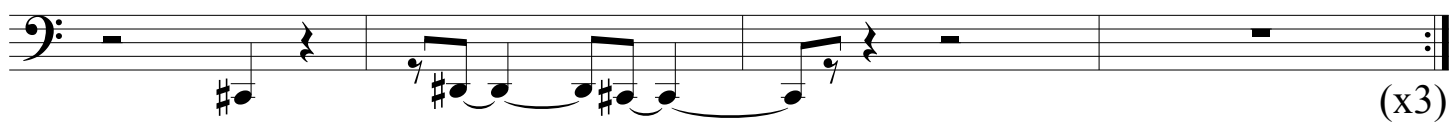
264



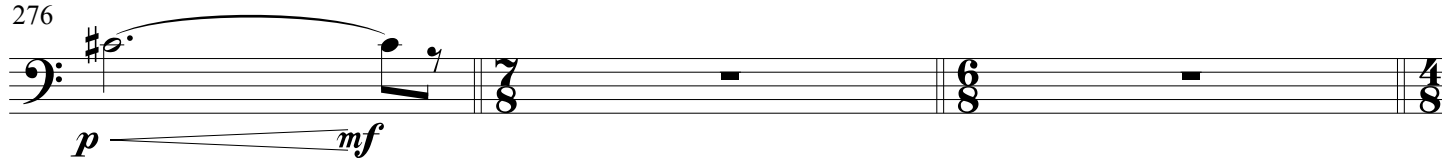
XXV - Resignación.

268 **Moderato** (M.M. ♩ = c. 138)

272



276



279

